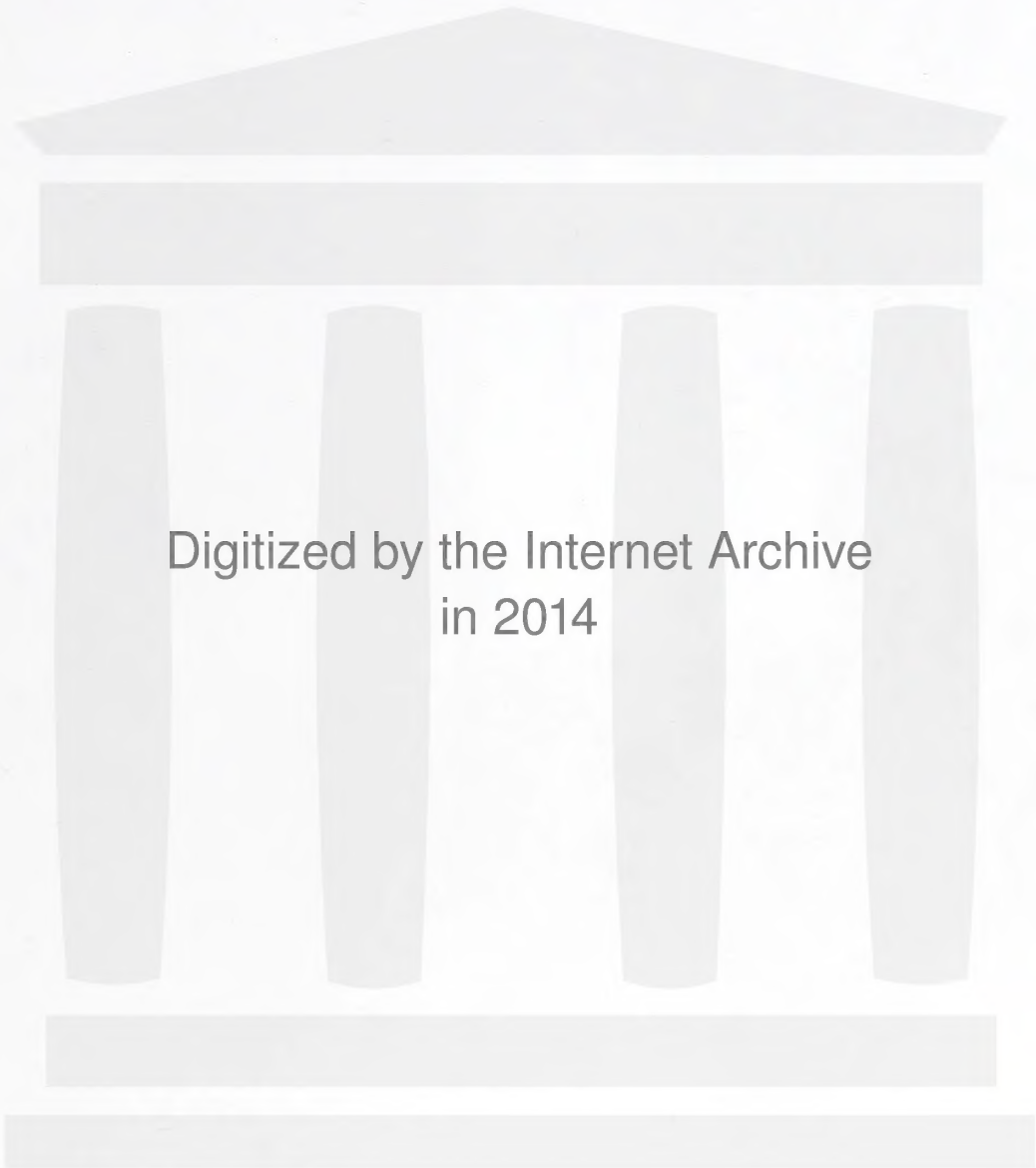
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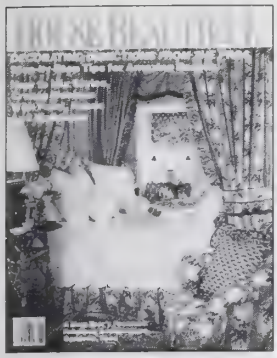
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On the cover: "This is exactly the kind of room I would love to have," says Pauline B. Boardman, who created it as part of the annual Rogers Memorial Library Designer Show House *(see page 47)* held in Southampton, N.Y. Headboard, dust ruffle, tufted chair upholstery, bed hangings, dressing table skirt and balloon shade, "Effingham"; "Dotted Chintz" bed drapery lining; "Coral Trunks" large pillow fabric, all cotton chintz, by Cowtan & Tout. Portuguese needlepoint carpet from Eleanor Jones Needlepoint Rugs; bed linens, shams, breakfast tray and china from D. Porthault; armchair by Henry B. Urban, Inc.; bamboo table and silver framed mirror from R. Brooke Ltd. Antiques. Photograph by Billy Cunningham.

HOUSE BEAUTIFUL ® (ISSN 0018-6422) is published monthly by The Hearst Corporation, 959 Eighth Ave., New York, NY 10019. Frank A. Bennack, Jr., Pres.; Harvey L. Lipton, V-Pres. & Secretary. Hearst Magazines Div.: Gilbert C. Maurer, Pres.; K. Robert Brink, Executive V-Pres.; Gen. Manager; George J. Green, Executive V-Pres.; Raymond J. Petersen, Executive V-Pres.; Thomas J. Hughes, V-Pres. & Resident Controller; William S. Campbell, V-Pres., Dir. of Circulation. © 1984 by The Hearst Corporation, all rights reserved. The magazine is not responsible for unsolicited manuscripts, none will be returned unless accompanied by return postage and envelope. Address manuscripts to The Editor, House Beautiful, 1700 Broadway, New York, NY 10019. The following trademarks registered in U.S. Patent Office: House Beautiful, House Beautiful Building Manual, House Beautiful's Gardening and Outdoor Living, House Beautiful's Home Decorating, House Beautiful's Home Remodeling, House and Plans, and Good Buys. Second-class postage paid at New York, N.Y., and additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Printed in the U.S.A.

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HOUSE BEAUTIFUL

DECORATING, DESIGN AND ARCHITECTURE

On Decorating and Design: Four Designers Talk About Style in the '80s	13
Decorating Directions	47
Historic Remodeling: Canal House Reclaimed	62
Restoration: Details With Shaker Simplicity	66
Creative Living: Portrait of a Frontier Family	72
Design Focus: Quilts	78
Kitchen Design: For the Couple who Cooks Together	90

GARDENING

Outdoor Living: Charleston's Great Gardens	84
Garden Guide	121

FOOD AND ENTERTAINING

American Cooking Now: Light and Oh, So Satisfying!	97
Entertaining Plus	102
Wine and Good Spirits	104
Kitchen Essentials	107
Microwave Corner	108
Quick Cook	110
Cook's Bookshelf	112

FEATURES

Thinking Aloud	9
HB Marketplace: When it Comes to Tea	16
View From Thornhill Farm	18
HB Lookout	23
At Home With Antiques: Gameboards	33
Travel: Charleston	40
Your Collectibles	93
Where to Find It	95
Product Information	116
Window Shopping	122
Pace Setter Stores	142

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THINKING ALOUD

"THE KEYSTONE OF DECORATING IN THE 1980s IS PERSONAL STYLE, WHICH MEANS THAT YOU, THE INDIVIDUAL, ARE THE ULTIMATE ARBITER OF TASTE"



January is the auspicious month in which the "in" and "out" lists are published. I'm always amused that whole countries and cuisines can be declared passé. That's just as preposterous as House Beautiful announcing that something like wicker is out. As far as we're concerned a multitude of styles are flourishing. Scrubbed pine is in and so are all forms of country styles. Hot New Wave colors are in, English chintz is in and classic reproductions are in . . . if *you* like them. What's out? Just one thing: pretentious decorating, an over-contrived look that usually wears a flashy price tag and leaves no clue to the personality of the owners.

As I see it, the keystone of decorating in the 1980s is personal style, which means that you, the individual, are the ultimate arbiter of taste. What you love goes. With a good eye, you can choose from the exciting mix of reigning styles to create one-of-a-kind rooms, your kind of rooms. It's your personal point of view that counts, not your pocketbook and how much you spend on decorating.

I've always applauded personal expression in decorating, and its importance today is a sign of a public that's both confident and very design-conscious. Our readers really have been doing their homework, learning about architecture and antiques, furniture styles and color combinations. And we've been here to help every month by offering rooms full of ideas and encouraging you to try them on. A touch of pattern on the ceiling could spark your kitchen *(see page 58)*, or sisal flooring might give your chintz-covered chairs just the right, lighthearted look *(see page 59)*.

What's so fresh about '80s decorating is that it searches out the beautiful from many periods. Since it's also firmly connected to a commitment to learn about ourselves, today's decorating mix means that beauty is presented in delightful ways we hadn't anticipated . . . French dining chairs pulled up to a high tech table, a flea market lamp set on a Chippendale desk. Rule breaking? Yes, but what makes it work is a sure eye for line and proportion, color and texture—an eye that isn't trapped by convention.

Developing your eye and doing the groundwork necessary to know just what is *your* personal style is certainly not an easy task. But oh, how worthwhile it is! As far as I'm concerned, nothing can match the satisfaction of opening the front door and being greeted by rooms that have a little bit of ourselves in every corner—from *the* dhurrie rug that took months of searching to the painted country chest, found on a weekend jaunt, strapped to the top of a car and maneuvered home. A lot of people I know are busy fine-tuning their homes, seeking out beautiful housing for their sound equipment, improving the lighting so the living room's mood is absolutely right. These are the basics that add so much richness and pleasure to our day to day living.

When you begin to tally up the relationship between the effort put into a house and the vast emotional benefits reaped from it, it's clear that the rewards of finding our own personal style can't be bought. A talented, decorator can help, but it's knowing what we love that makes living in our homes such a comfort and soul-soothing pleasure.

Just as we're demanding—and getting—so much more from our homes, we're insisting on the highest level of design and quality in the furniture and appliances we buy. I just came back from the latest furniture market at High Point, N.C. Every year in the last 20 or so that I've been making this pilgrimage, I've seen the welcome introduction of new designs. But few markets have matched the creative level of this one. Manufacturers have been stretching the limits of their technology to create furniture more in tune with our lives. In reproductions, they're no longer satisfied with just a typical 18th-century chest. They're seeking out one with personality, sometimes even reproducing regional pieces, so that the furniture has the same sense of character as a rare antique.

All this is a far cry from the old mentality of "give the public the lowest denominator of creativity it will buy." The inspiration for the change: you, the consumer. It's your interest in your home, your willingness to seek out quality and express yourself through your decorating that has made our era one of the most exciting ever. Keep up the good work! After all, you're the true tastemaker of the 1980s.■

JoAnn Barwick

JoAnn Barwick
Editor

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ON DECORATING & DESIGN

IT'S TIME TO REVIEW THIS DAZZLING DECADE OF SOMERSAULTING TRENDS. FOUR DESIGNERS ASSESS THE AMERICAN STRENGTHS THAT ANCHOR THEIR WORK.

January, 1985. Midpoint of the '80s, and what a fascinating decade it is turning out to be. For a while it looked as if a tug-of-war were taking place on the field of decorating and design: the New Wave—as defined by Milan, Art Deco and Retro '50s—on one end, and the Establishment, the American Country Style—with its emphasis on the charm of rustic materials and creature comforts—on the other. Instead of an either/or look our own native country design has been enriched because we've expanded our scope to include those traditional design forms that went before us in Europe and Scandinavia. And it appears that Milan offers an extraordinary laboratory for the experimentation necessary to every burst of creative ideas.

There are some aspects of American design that don't change regardless of the flow going on around them. House Beautiful asked four of our country's top designers to elaborate on those stabilizing points in their own work that guide them through the swirls and eddies of today's quickly changing trends, in other words, how they "ground" themselves. Later this year two of them will be introducing their first collections, which they say reflect their thinking about keeping one's balance through times of transition.

"Sensible as sportswear. That's the genius of the American style," says John F. Saladino. "The sportswear concept is the essence of practicality combined with an utterly classic design form. Dress it up, dress it down as you please, the pieces perform flawlessly. In my work this all translates into purchasing those furnishings today that won't embarrass you 10 years from now." He means exactly what he's saying. Mr. Saladino's ultrasophisticated sense is rooted in the classical eras ("pre-Christian Pompeii, Egypt and a Mediterranean palette").



Pine's status has evolved from humble origins.

"Think of what happened in the 18th century," says Mr. Saladino, "a time when Robert Adam and William Kent began creating furnishings for the great country houses in England they'd built for their clients. They looked to Greece and Rome. They understood the classical orders of architecture and they reinterpreted what they saw. The result was a collection of tables, chairs, cabinets and desks no one had ever imagined was possible but whose design roots were firmly grounded in antiquity. I think the ideal we Americans regard as most important lies halfway between the rigidity of architecture and fluidity of decoration. I've calculated to deliver both in my new group of furnishings for Baker Furniture. We Americans want comfort first and foremost. Then we want easy-to-care-for maintenance. We want pungent neutrals that have their own vitality and we also hope to make a good investment. My new pieces are geometrically inspired in accordance with classical modes—based on the sphere, the rectangle and the triangle. Spare, clean lines. And here's where the American flair for adaptability comes into it. These pieces may be covered with a variety of fabrics that will dress up or dress down the look without altering their intrinsic style. That's what I mean by the sportswear ideal."

Lyn Peterson is president and creative director of Motif Designs, a New York firm manufacturing wallcoverings and fabrics in the country idiom. "I'm influenced by a classic design tradition of a somewhat different order," she says. "I think our country is so young that we're still sifting through and selecting from those bits and pieces that have remained from other cultures. What's American? We've adapted from the William and Mary, the Queen Anne styles and even drawn on an early love affair with the Japanese that dates back to the 1700s. We have this extraordinary capability to absorb and adapt all of it to our own needs.

"Something else I see as constant with our own traditon is the continuing support by the public for handworked objects. Hand-carved wood furniture, painted wood furnishings, the hand-woven textiles or handworked carpets, pillows and cushions all celebrate deliberate effort. Handworked things play up natural materials naturally. I think there's still enormous appeal in that fact. Real wood, real cotton, real wool and real effort."

Mariette Himes Gomez's point of view on what stays the same shifts a slight bit toward the modern: "It's so hard to compare what the Europeans are doing with what we're doing for two reasons. They have so much to look back on and they have so much they can't change. I feel they're sometimes hidebound by their traditions while we're still in the luxuri-

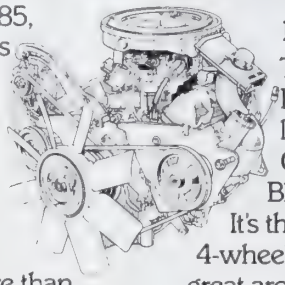
(Continued on page 116)

JOSHUA GREENE

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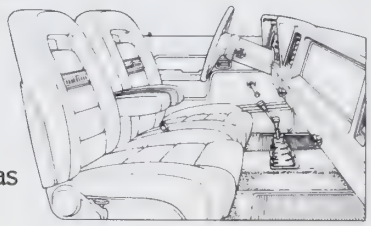
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WHEN IT COMES TO TEA

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Editor JACQUELINE COSTA



Left: Tea is served at its most sleekly modern in Larry Laslo's ebony "Orbit" tea•set. Tea pot, $25; sugar bowl, $10; creamer, $10. From Mikasa. *Below left:* What goes better with the funny papers than this whimsical limited edition "Tea-Set" designed by artist Roy Lichtenstein whose "blow-up" comic strip frames have made him famous world over. Pot, creamer, sugar bowl, six cups, saucers and dessert plates; $6,700. Available through Rosenthal.







Above: "House" teapot by Judy Keenan is of white stoneware in an Early American sponge pattern. Pot, $150; creamer and sugar bowl, $46; cup and saucer, $28. Ms. Keenan will also customize *your* house on a teapot. From Brookville Pottery. *Left (from left to right):* "Magic Flute" has engravings from Mozart's opera; $110 from Rosenthal. "Decoratif" by Larry Laslo: pot, $25; sugar bowl, creamer and tray, $29; cup and saucer, $11.50. From Mikasa. Hand-painted French faience "Perouges" from Jacques Jugeat: pot, $46; cup and saucer, $14; creamer, $18; sugar bowl, $26. At Cherchez.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



Above: "Old Country Roses" bone china: pot, $80; creamer and sugar bowl, $80; cup and saucer, $21; dessert plate, $15; sandwich tray, $35. From Royal Doulton. Linens, Cherchez; flatware, Oneida.

Below: "O-Nami" is of porcelain and designed for Bloomingdale's: pot, $85; sugar bowl, $50; creamer, $50; cup and saucer, $40. From Mottahedeh. Pillows and sheets, Anichini.■





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VIEW FROM THORNHILL FARM



By DEE HARDIE

January is a month of extravagant vows, usually kept to oneself. It's the time for resolutions, a new page. But by February I'm often a dropout. This year, however, I have made a resolution that I intend to keep—sink or swim. And that's what I'm trying to do—keep afloat.

I have enrolled in a swimming class at our local YMCA!

According to the brochure, I'm a Kool Cat—"an adult who wants to learn how to swim, Tuesdays, 1:45–2:30 P.M." Awww, I know how to swim, been dog-paddling around for years, but now I want to learn how to survive if the ship goes down. The man I married, who I *thought* was a foreign correspondent, has turned into a sailor. And so we sail in the summer and I quake with the waves.

Since Thornhill hibernates in the winter, this was a perfect time to make the plunge. And I arrived at the first class early. There in the Olympic pool was a class called "Tadpoles," all five of them, all four years old. One, who kept bobbing like a cork, came up long enough to ask me *why* I was there. I said I wanted to learn how to swim. She never questioned my answer, and I wondered why I was keeping it a secret from my older friends.

Still I felt out of place, as if I were a bespectacled 10-year-old in dancing class, waiting for a boy in braces to invite me to try. There was even music, the lifeguard playing a flute. Then Elinor came, next Grace, both as unsure of themselves as I was. Elinor is always tidy in her proper cotton bathing suit, while Grace is briefly sheathed in exotic materials. And I suit up in a remnant from the past. We *all* worry about our hair.

Our teacher has natural curly hair, naturally, and is a whiz. In four weeks she has taught us how to float, back and front, how to breathe under water, how to swim! We're not yet ready for the English Channel, but at least we make it to the other side of the pool.

Elinor, Grace and I were instant pals. We have a bond. Together we have conquered a fear, gained confidence, our egos given small bouquets. But I don't really know *anything* about them, nor they about me. But it doesn't matter. There's a wonderful freedom, I've discovered, a common denominator when trying to tread water together. And although our friendship is only at water level, we have cared enough to give each other courage, middle-aged minnows doing their best. I may never see them again, once the classes are over, but together we have shared our moments of watery victory.

Now I'm thinking of enrolling in the next class, that of an Alley Cat—"an adult who can swim but would like to learn how to handle the deep end." I figure, after all these years, if I can do that in water, heavens knows what I could do on land!■

ILLUSTRATION BY WALTER WOLFGANG

La-Z-Boy® Signature II Sleep Sofa

It not only adds elegance, it adds a bedroom.

The new La-Z-Boy® Signature II™ sleep sofa. It looks like a luxurious living room sofa, because that's what it is. But carefully hidden beneath its elegant exterior is the mechanism that makes it the most comfortable, durable, best engineered sleep sofa that you can buy at any price. All of which should come as no surprise. After all, it was designed and built by the same craftsmen who have been making the world's finest reclining furniture for well over fifty years…and that could only be La-Z-Boy.

Shown here is just one of the many fashionable styles available in a wide array of both beautiful and long-lasting fabrics.

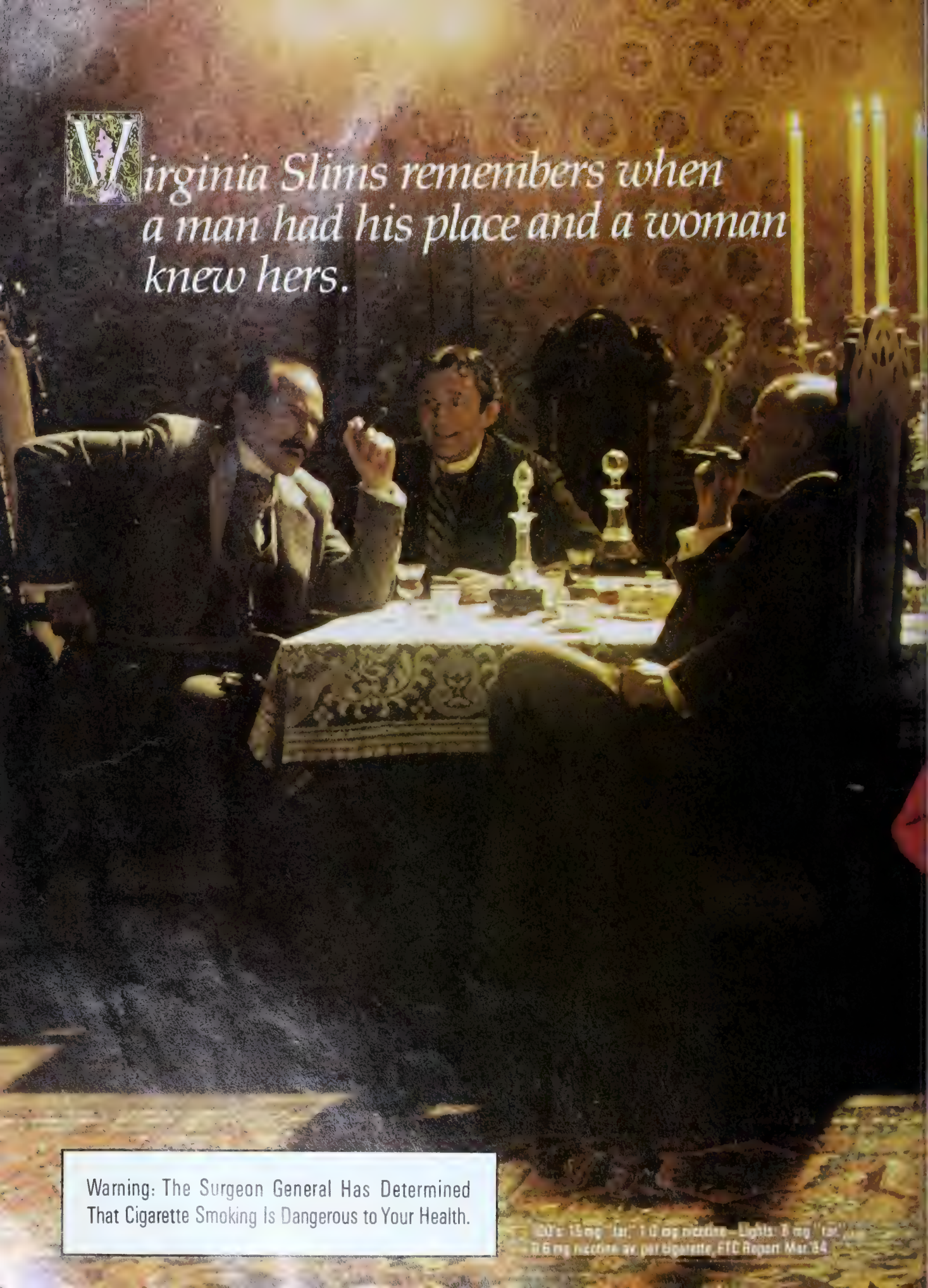


The new La-Z-Boy Signature II sleep sofa. Whether you're looking at it, sitting on it, or sleeping in it, it's beautiful. See it now at your authorized La-Z-Boy dealer. And add your name to the list of millions of satisfied La-Z-Boy customers.

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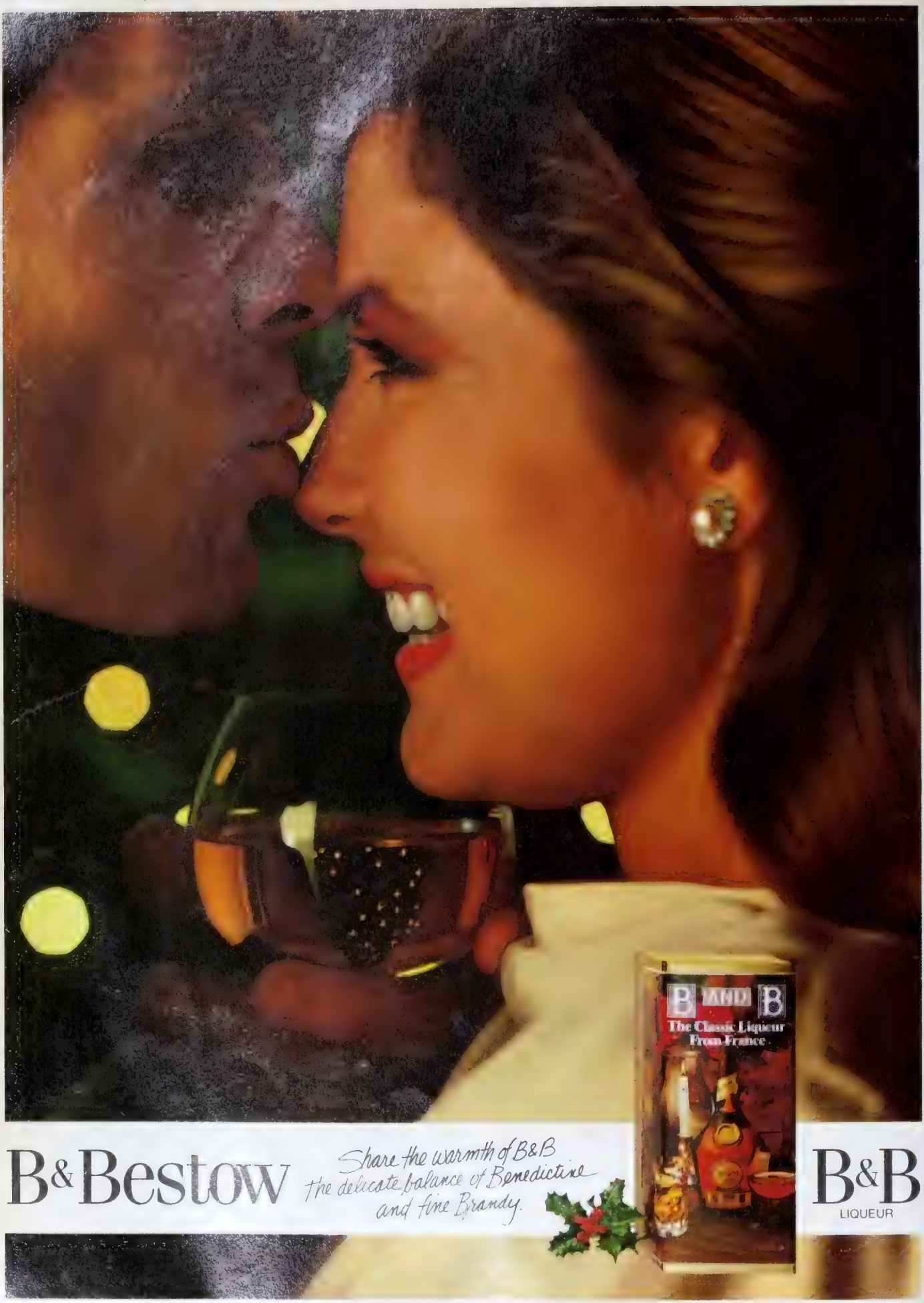
Look for this label as your assurance of genuine La-Z-Boy quality.



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100's: 15 mg "tar," 1.0 mg nicotine—Lights: 8 mg "tar," 0.6 mg nicotine av. per cigarette, FTC Report Mar.'84


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HB LOOKOUT

RING IN THE NEW . . . a garden variety of antiques, David Hockney sheets, an anti-stress regime

LIGHTING THE WAY

Though torchères dimmed in popularity after the Art Deco period, their glamorous uplighting is making a comeback. Appealing as mood shapes because they illuminate a ceiling and not a seating area, they're also sought after to play up architectural details. How to let a torchère light up your life? Resist the temptation to position one by a sofa. It's most effective a few feet away from a wall. This Mackintosh-inspired torchère *(left)* is 69 inches tall with a brass dome, black metal base, 400-watt halogen bulb and floor dimmer; $660 at George Kovacs, 831 Madison Ave., NYC 10021.

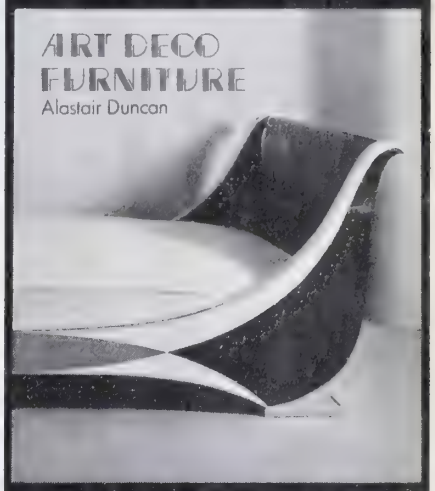
Keep An Eye On



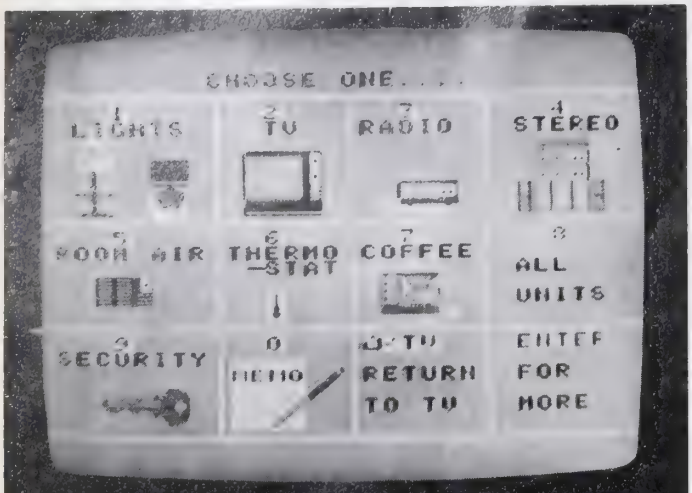
The botanical print, a growing collectors' item, is one trend London print shop owner Stephanie Hoppen doesn't think will wither. "Botanicals aren't a mad fashion, just as the rage for gardening and floral chintzes isn't," says Mrs. Hoppen. Though prices have risen, the crop of prints she's bringing to the Winter Antiques Show in NYC (Jan. 26 to Feb. 3) is still sensibly priced from $150 to $2,200. Along with her prints, Mrs. Hoppen offers exquisite mats with marbleized, gold-beveled and hand-painted borders. She's also compiled a brochure on "Decorating with Antique Prints," $5 from her shop: Stephanie Hoppen Rare Books, 17 Walton St., London SW3 2HX, England. More to anticipate at the Winter Antiques Show: trompe l'oeil art lent by the Brandywine River Museum in Chadds Ford, Pa., a garden setting by the New York Horticultural Society and a gala preview party (Jan. 25) decorated by Oscar de la Renta.

Good Reads

As author Alastair Duncan writes in his handsome *Art Deco Furniture* (Abrams, $35), the term Art Deco has been used "to embrace everything from a 1930s New York skyscraper to the smallest piece of Bakelite bric-a-brac or kitsch." Mr. Duncan traces the movement from its beginning as a reaction to Art Nouveau and separates it from modernist design. Enlightening biographies of the most important designers are interspersed with 312 illustrations. • If you are wondering just where Bakelite bric-a-brac *does* fit into the grand scheme of 20th-century design, turn to *Plastics: Common Objects, Classic Designs* by Sylvia Katz (Abrams, $25). This beautiful book, with more than 100 illustrations in color, provides a comprehensive history of plastics plus advice for collecting it. • The joy of *American Victorian* by Lawrence Grow and Dina von Zweck (Harper & Row, $35) is that it offers not only a comprehensive overview of Victorian reproductions, but an amazingly lucid rundown of all the many Victorian styles. Over 400 illustrations, 60 in color.►



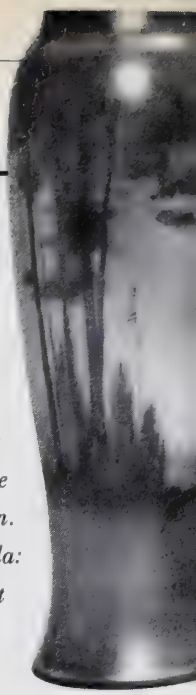
HB LOOKOUT



Caretaker

Able to flick on your lights and surprise a prowler, start your coffee perking or turn up the heat, General Electric's new HomeMinder controls your house's electrical functions via telephone or a bedside or living room control button. A minicomputer that attaches to your TV, HomeMinder also stores dates and serves as an automatic security system when you're not home. Its cost: about $500. For details, call (800) 626-2000.

Not to be missed...



Rookwood landscape vases (right) *and other "New Vistas" in American Art Pottery, at the Cooper-Hewitt Museum, NYC, to Jan. 27.* • *Masterpiecing: "Homage to Amanda: Two Hundred Years of American Quilts," at the San Diego Museum of Art, to Jan. 27; catalog, $18.50 ppd. from Quilt Digest Press, Dept. 8, 955 14th St., San Francisco, CA 94114.* • *A brilliant period: "American Cut Glass," Jan. 24 to March 10 at the High Museum, Atlanta.* • *The colorful genius of "Arquitectonica" and this young firm's innovative buildings, at the Miami Center of Fine Arts, to Jan. 20.*



COTTAGE ROOFS

Why hasn't the rage for all things English country reached to rooftops? Thatch, the charming topping for Shakespearean and other English cottages, has long been feared in America as a fire hazard. Aside from that, where would a cottage lover find a thatcher? Weston Warwick has solved both problems. He's developed a process for treating water reed, native to northern Europe and some parts of the United States, with fireproofing chemicals so effective his thatch passes strict California codes. And he's imported two English thatchers to train American apprentices. A labor-intensive process, thatching requires fastening bundles of reed to create a 12-inch-thick roof. Since only the bottom half inch of each reed is exposed to weather, thatch is extremely durable and will last about 70 years. On the other hand, it's about three times as expensive as a conventional roof. Mr. Warwick, who launched his cottage industry four years ago, has roofed houses, gazebos, bath cabanas, even restaurants. For a brochure on thatch, send $3 to Warwick Cottage Enterprises, 2944 Greenhedge Ave., Anaheim, CA 92806.

Design Smarts

Ever wanted to tell your alarm to be quiet and have it obey? Braun's voice-activated clock will stop ringing at your command; $40 ppd., Hammacher Schlemmer, 147 E. 57th St., NYC 10022. • At Dine-O-Mat, NYC's update on the diner *and* the automat, tempting appetizer-size portions of goat cheese crepes or barbecued chicken sandwiches pass by your stool on a conveyor belt. Help yourself to new American cuisine; plates are color-coded according to price ($2 to $5). Dine-O-Mat, 175 Madison Ave., NYC 10016. • When you roll over in bed, the new Slumber Rest Genesis electric blanket will send extra heat along with you. Responsive to body and room temperature it's $67 for a twin size. For stores near you, write Northern Electric Co., 5224 N. Kedzie Ave., Chicago, IL 60625.►

SPOT REMOVER.



Zap! Your spot's gone. Remote control is making it easier than ever to remove those network commercials from your TV screen. A brand new study shows you clearly how network viewing has changed.

Eighteen percent of non-cable and 58% of cable homes are now equipped with remote control devices. And these homes are using their "zappers" to get rid of the spots before their eyes.

The new study, "Changing Channels,"* reveals some remarkable statistics. Only 61% of the adults in non-cable homes watching the network show your commercial is on actually see your commercial. And in the fast growing number of cable homes, 45%, almost one-half of your audience, miss your message.

Advertisers want to have control of their audience again. And a lot of them are switching to magazines to get it.

Magazine readership is stronger than ever. This new study proved that readership is stronger in cable homes than it is in non-cable homes.

And as cable penetration steadily grows to reach 50% of all homes in 1985, the network audience share will steadily decline.

Now that network erosion has been well documented, advertisers are advertising more in magazines. In 1983 they spent over one-half *billion* dollars more in magazines than they did in 1982.

Put your message in magazines. The chance of your audience missing it is very remote.

*"Changing Channels: A Study of Magazine Reading and Prime Time Network TV Viewing in Cable and Non-Cable Homes" appears in this issue of Folio: Ad Guide. Additional copies can be obtained by writing to the Magazine Publishers Association, attention Marianne Howatson—Senior Vice President, Marketing Development, 575 Lexington Avenue, New York, New York 10022.

MPA Magazine Publishers Association

MAGAZINES REACH PEOPLE YOU CAN'T GET THROUGH ORDINARY CHANNELS.

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HB LOOKOUT

Jack, He's Nimble



The range of Jack Lenor Larsen's talent knows no bounds: Beyond fabric and furniture is his newest territory—table settings. When asked to create a Celebration Table with top craftsmen's wares for the American Craft Museum's recent benefit, he responded with typical individualism: "I never use matched sets of china. At home I'll take one of my 'gray flannel basic' plates—either Wedgwood's drabware or my new tapestry design for Dansk—and mix it with a footed salad plate and red lacquered soup bowl. Instead of centerpieces, I scatter porcelain boxes or Indian brass pieces and flowers in individual vases. One secret: A very beautiful vase often needs only a single flower."



CLOWNING AROUND

David Hockney has painted the stage, the canvas, the bottom of his swimming pool and now designs for sheets. Above, his "Punchinella" clowns dance on Dan River's new pillowcases (they'll be in stores come February). The clowns also cavort on fabric by the yard, available in blue, green, red and orange, as well as gray at Celia Birtwell's shop, 71 Westbourne Park Rd., London W2 5QH. Ms. Birtwell, Mr. Hockney's close friend, was the inspiration for his first venture into fabric design—he wanted to paint a present for her new shop. For more on Mr. Hockney, see his stage sets at the Fort Worth Art Museum through Feb. 17 and at The San Francisco Museum of Modern Art, March 28 to May 26. To read: Mr. Hockney's new *Cameraworks* (Knopf, $50) with his innovative photo portraits made from collages of Polaroids and snapshots.



Mover

Whatever you've resolved to do in the new year, *don't* dwell on what you should have done before! Taking yourself to task over things that couldn't be solved produces stress, a habit fitness experts insist upon kicking. One such authority is Toni Beck, executive director of The Greenhouse spa. "If you can change the course of something small, you'll be making progress," says this advocate of women's movement towards well-being. One can adapt her techniques via a new 20-minute tape—*Slow Stretch and Relaxation* ($12). Deep breathing is a requisite: "Ten slow, deep breaths with eyes closed, preferably lying down or sitting comfortably." She recommends using imagery—someplace away from your recognizable space. As a professional dancer and member of the American College of Sports Medicine, Ms. Beck is a fine figure to set your pace. Write The Greenhouse, PO Box 1144, Arlington, TX 76010.

HISTORIC REPEATS





Beneath a portrait of Queen Victoria, Bruce Bradbury and his fellow artisans hand-screen William Morris and other 19th-century wallpaper designs almost as if the modern era had never arrived. The results of their labors have been a boon to Victorian house owners eager to find Anglo-Japanese ceiling patterns *(above right)* and other period embellishments. Bradbury & Bradbury Wallpapers, Box 155, Benicia, CA 94510. Catalog, $2; design service available.■

Editor CAROL COOPER GAREY
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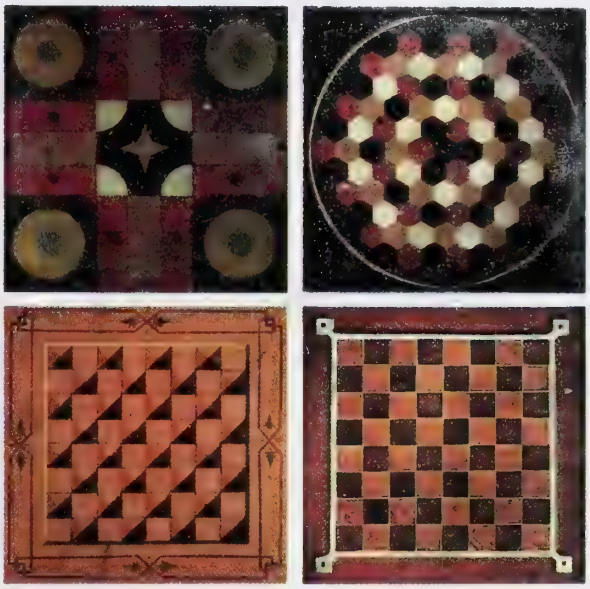
The Deluxe 100.

Regular and Menthol.

AT HOME WITH ANTIQUES

TWO YOUNG COLLECTORS WERE CHECKMATED BY THE RISING PRICE OF AMERICANA . . . UNTIL THEY DISCOVERED GAMEBOARDS

What happens when two people passionate about American antiques meet nd marry? If they're like Bruce nd Doranna Wendel, they start earching for something to col-ect—together. The question is vhat? For a young couple in 1980, here weren't too many answers. The best quilts, weather vanes and ecoys had all been snapped up or stronomically priced. "We used o lie awake thinking there must be *omething* undiscovered," says Mrs. Wendel. Then she and her usband found that something: ameboards—checker, Parcheesi nd backgammon boards, all strik-ng folk paintings on wood.



Graphic gameboards from Parcheesi to Chinese checkers

That was four years and 200 ameboards ago. Today the Wendels ave one of the foremost collections of ameboards from the early 1800s to the 920s. And they've curated the current Winning Moves" gameboard show at ne Museum of American Folk Art, New ork City (through March 3) and auth-red *Gameboards of North America* (Dut-on, $22.50), to be published in February.

Why had this one area of folk art ipped through the fingers of both col-ectors and museums (the Museum of merican Folk Art didn't own a game-oard until this year)? For one, country ameboards were never considered rized objects. They were frequently ainted over or used to repair holes in arn walls. Second, most folk art collec-ors were content with acquiring a hand-ul of gameboards to round out a general ollection. Few set out to systematically iscover the range of artistry that could o into, for example, a checkerboard.

But as the Wendels discovered, beyond ne familiar two-color renditions were heckerboards grain painted to look like inlaid wood, adorned with bright stars and decorated with flowers and horse-shoes. "When I saw my first gameboard, I couldn't get over the fact that it would be right at home in a modern art museum," says Bruce Wendel. In fact, he and his wife have nicknamed certain boards their "Klee" or "Leger" . . . "the only Leger we'll ever afford!"

Gameboards, made by sign painters and carriage makers as well as home craftsmen, exhibit every kind of painting technique found on furniture and decorative arts—faux marble, faux slate, stenciling, even gilding as on carriages. Parcheesi boards occasionally boast house portraits in their "home" circle similar to those on Hitchcock chairs. Old hooks found on some gameboards indicate they were treated as paintings and hung on the walls as in the Wendels' home.

Which side of a gameboard to display is a question since they were often beautifully painted on both sides. Checkers or Parcheesi might be on the front while on the back might be the popular mill game, played by moving men toward the center of three rectangles placed one inside another. In some cases, boards have built-in drawers for long-lost playing pieces. Occasionally, boards are long and oval-shaped to stretch across two players' knees. And some checkerboards have numbered squares so a game could be played by mail. "Old-timers have told us that pen pals wrote moves on penny postcards," says Mr. Wendel.

Checkers were by far the most common of the games. Backgammon boards were typically made of two shallow wood boxes hinged together. Chess, an intellectual and elite game, was infrequently played in the country. "I have yet to see a folk art chess set," says Mr. Wendel. "Crafting pawns and queens is quite an undertaking."

Sometimes folk artists invented their own games, such as one the Wendels have nicknamed a 19th-century "Candyland." Probably painted by a mariner, it involves a sea voyage around the world with obstacles such as mermaids and monsters. Possibly this game was inspired by one of the lithographed, factory-made games being produced by firms such as Milton Bradley and Parker Brothers as early as the 1850s.

Played mainly by men and children, board games were also common features of 19th-century firehouses, fraternal societies and taverns. Some bear a club's insignia, others have markings on the underside that indicate they were once a tavern tabletop.

"Some people are afraid to buy gameboards because fakes are being turned out by the factory-load," says Mr. Wendel. He adds that such recent "antiques" can

(Continued on page 34)



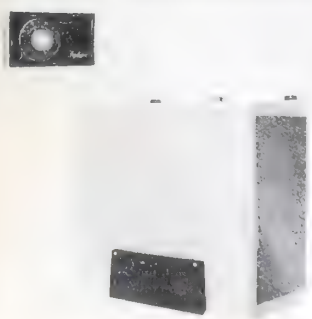
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ANTIQUES

Continued from page 33

be easily avoided if you analyze a gameboard as you would painted furniture. Like old chairs, most boards were decorated with milk paint, which should show lines and cracks if it is old. "I even smell gameboards because old paint smells differently," says Mr. Wendel.

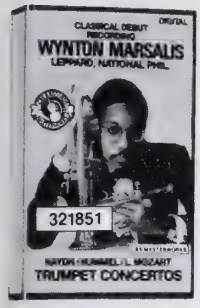
If a gameboard is made of two pieces of wood, it should show some shrinkage; if constructed of a single board, it could have signs of warping. As with any antique, it should have wear in the right places—paint rubbed away in the center of the Parcheesi board, for example. Naturally, the wood should be old, but sometimes that is hard to assess if a board is totally covered with paint. Hint: Look in the crack between the frame and the board (you may want to pry the frame away slightly) to make sure the raw wood visible there is aged. Often games were painted on breadboards and these are easily faked by a wily artist who paints a new game on an old breadboard.

Since 1980 when the Wendels began ardently pursuing gameboards, prices have risen dramatically. Boards found for $100 and $200 now can command over $1,000. However, as Mr. Wendel points out, fine gameboards, ranging in price from $500 to $2,500, are still a wise investment, especially when compared to other areas of folk art. The record price for a weather vane is about $75,000. Excellent quilts can go for $10,000. "Gameboards haven't come close to reaching their peak," he says. Many good examples can still be found for $200 to $400.

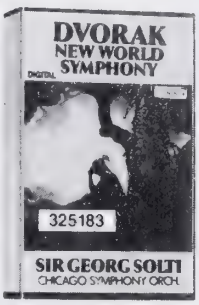
The Wendels are truly a gameboard family. Their son Moses, four years old, was born into a lifestyle that included spending nearly every weekend traveling across New England to seek out gameboards at antiques shows, estate sales and auctions. "As soon as he could talk and walk, he'd go up to dealers and ask if they had any gameboards," says Mrs. Wendel. She and her husband still have gameboard fever, though they've pared down their collection to a superlative 70 boards that fill their living and family rooms without looking even slightly overwhelming. "Displaying gameboards is like having a garden," says Mrs. Wendel. "One tulip is okay, but a bed of flowers looks best."■ —CLAIRE WHITCOMB

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318691. Prokofiev: Love For Three Oranges Suite; Lt. Kije Suite—Thomas, L.A. Phil. (CBS Masterworks)

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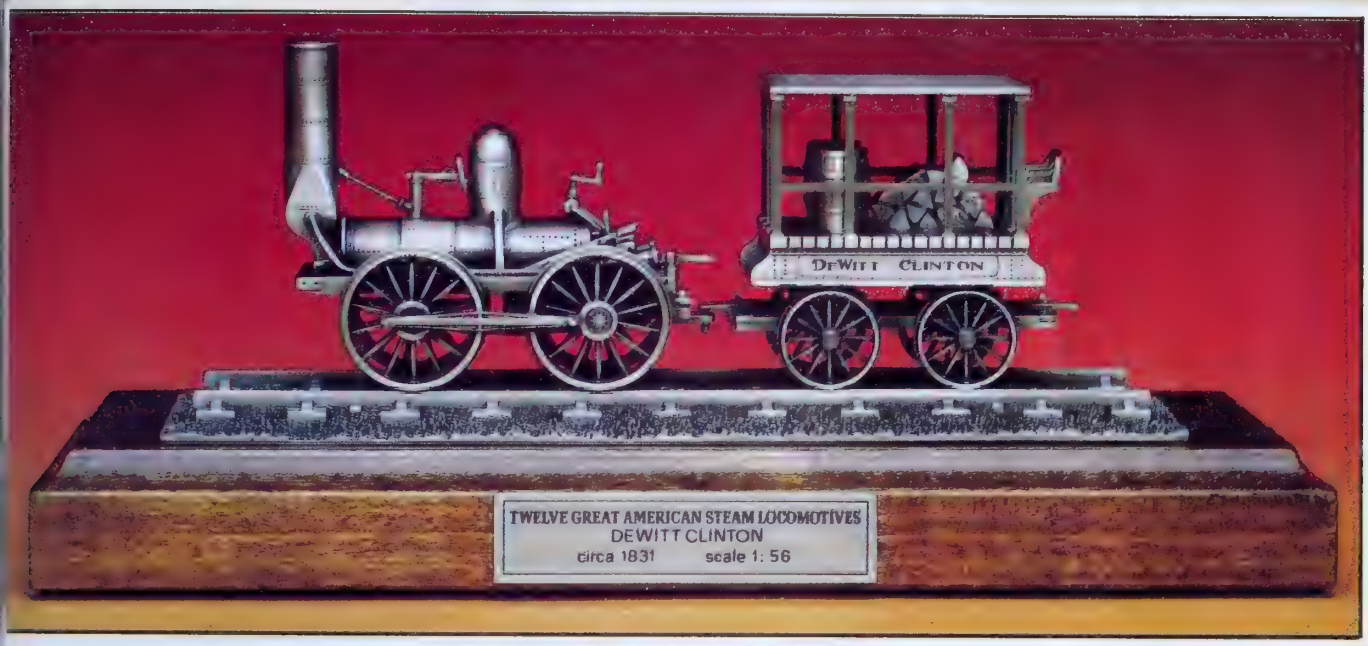
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TRAVEL

ONCE THE CENTER OF THE SOUTH'S PLANTATION ARISTOCRACY, CHARLESTON IS BEAUTIFULLY AND INTIMATELY PRESERVED

By ELAINE EDELMAN

If you're as lucky during your visit to Charleston, S.C., as I was recently, you may spend a few evenings on one of the huge verandas that sweep across the front of the antique houses. These verandas (which Charlestonians call piazzas) are usually set sideways to the street. This way they face south and catch any cooling breezes coming up from the Atlantic Ocean; and this way, as you sit there of an evening and sip something cool, you can watch the crimson oleanders and orange hibiscus flickering in the garden below where the yew and the crape myrtle trees are already filling with eight o'clock darkness.



The Edmondston-Alston House, 1828, overlooks the harbor.

Evenings on such piazzas will be slow and easy and will drift on the lemony scent of, yes, magnolia, and also the shier scent of the tiny, star-shaped confederate jasmine that whitens so many garden walls in this city of walled gardens. And if your luck holds, some of the Charlestonians with you will talk about these old houses, which have sometimes stayed in one family for, "oh, close to 200 years," and which today's generation has finally had the money to repair and now lives in, and is more than a little in love with.

Then perhaps somebody else—someone who likes to tell stories, as many Charlestonians seem to—will recite a few good tales about the ancestors and the ruined upriver plantations and the great-granddaddies who fought on what turned out to be the wrong side in "The War." Then, as your hostess refreshes the drinks one last time and everyone continues unwinding from a day that wasn't terribly arduous in the first place, you'll watch the slow-flowing darkness settle down over houses and steeples and gardens in this small city of memory that is almost completely at home with itself.

Charleston is a marvelous place to walk in, but I spent a lot of my time riding a rented bike through its nearly 800-acre historic district. Once the center for the plantation aristocracy of the entire Old South, much of that splendid (and arrogant, slave-dependent) culture is still beautifully preserved in the 18th- and early 19th-century mansions and town houses, the small churches and the surprisingly intimate public buildings that crowd the city's narrow streets.

My first look at Charleston had been a surprise. I was ready for any of a dozen southern clichés, but not for this tiny huddle of brick, stucco and bright white clapboard shimmering in semi-tropical sunshine at the tip of a peninsula 10 miles out in the Atlantic. Nor had I guessed at the miles of swaying gold and green marsh surrounding it, or the forlorn, bald cypress trees rising out of its eerie, black swamps.

But marsh and swamp, alligator and moccasin are all that existed until 300 years ago, when the handful of English cavaliers and planters from Barbados and a few French Huguenots began arriving in 1670, to turn marshes into city and swamps into rich rice and indigo plantations. They built well; portions of their small seaport remain today: America's oldest preserved city.

Up close, Charleston is even more exotic. Its tall, slender houses, mysteriously hidden behind their two- and three-story piazzas, overlook tiny gardens where extravagant southern flowers grow furiously, as though spring were the year's one season. These are secret gardens; a stranger only glimpses them through wrought iron fences and gates while wandering down streets that often twist suddenly onto an "alley" of much smaller, tucked-away houses, or turn obliquely to expose a secluded courtyard swooning under azaleas. *(For views in color of some of Charleston's gardens, see pages 84 to 89.)*

The air feels soft along these streets, and it's dark and cool under the great magnolia trees (white blossoms as big as dessert plates) and the live oaks trailing wisps of Spanish moss. When you reach one of Charleston's broad boulevards, there's a tropical West Indian note in the marching rows of fat palmetto trees whose fronded topknots clatter in the winds.

I got lost on my bike several times in the oldest section, below Broad Street. Where fortified walls once bristled against pirates and the British Navy, one now wanders in deepest quiet through street after street of elegant houses set in close, almost unbroken procession, their stately rhythm varied only occasionally by a small church or a few unobtrusive one-story shops.

Preserved through "The War" and the

(Continued on page 42)

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TRAVEL

Continued from page 40

century of poverty that followed, this area was preserved again during America's recent "boom" decades. While many other cities were razing their old buildings, Charlestonians living "below Broad" rushed to fix their crumbled windowsills and broken stairs and shutters, shoring up the old family houses as fast as they got the funds. Which means there are no mismatched "new" houses or urban renewal styles to mar its gracious unified atmosphere now.

As I rode along on my bike—occasionally dodging a Mercedes or BMW that was easing itself carefully down the skinny one-way street—bits of information from my guidebooks and from the small plaques near many doorways (which note the houses' original dates, owners and other historical data) began to give me a sense of the earlier periods. I came to understand what a young Charleston writer had meant when he complained, a few evenings earlier, that few outsiders know anything but myths and clichés about the South.

Within a few blocks of each other are the homes of a number of 19th-century merchants and planters who had been national leaders during the American Revolution but are barely remembered outside South Carolina today—including several signers of the Declaration of Independence (Edward Rutledge, Thomas Heyward Jr. and Arthur Middleton). A few streets up is the handsome three-story Christopher Gadsden house; nearby is the home of the second Chief Justice of the United States, John Rutledge.

Some blocks away, a more familiar stage of American history was acted out in 1860, when political leaders of South Carolina's new generation undid their Revolutionary fathers' work by voting to leave the Union, making their state the first to secede. And close by, visible from the long, curving seawall that overlooks Charleston harbor, rises the humped outline of Fort Sumter. It was in April 1861 that Charleston men billeted here fired the first shot of the war that finished the Old South completely and closed Charleston off from the rest of the country for 100 years.

Most of the old houses are private to-

(Continued on page 44)

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Continued from page 42

day, lived in. But their historic interiors are represented in four wonderful "house museums" whose characteristic high-ceilinged drawing rooms, music rooms and second-floor ballrooms are open to everyone. Decorated with hand-carved woodwork from England or stucco moldings and friezes imported from Italy, they're furnished with their original pieces or with period furniture to display the lavish but restrained continental tastes of those lords of creation, the merchants and planters who by 1750 had made Charleston the most luxurious and cosmopolitan city in the colonies.

For the planters, these were only town houses; they spent most of their time on upriver estates, coming down to their "urban clubs" twice a year for the social seasons. And as they pleasured themselves through rounds of fancy-dress balls, horse races, rich food, plenty of drink—and, always, ardent political talk—they were able to maintain their elegant, feudal and increasingly harsh society for almost a century.

One evening as I hurried with friends to a play at the Dock Street Theater (reconstructed here where America's first theater was built in 1736), I realized that what's so stunning about Charleston's historic district is the way it's used today. There's a sense of continuity—of keeping the past caught up as an organic part of the present—that's deeply satisfying. The Dock Street Theater is one of many historic halls used nearly as much today as it was two centuries ago. The city is neither an empty shell preserved for study inside a time capsule nor a circus version of some sentimentalized past. It works in the present, making use of its memories.

Outside the city proper

The public gardens outside the Charleston peninsula have been famous since the early 1800s. Driving north along the Ashley River, you get a beginning sense of what "The War" did to this part of the country, and of how it must have felt to see signs of war scattered around one's landscape.

Middleton Place was one of the great 18th-century plantations, where fields and fields of rice were cultivated—until General William Tecumseh Sherman torched the area in 1865. He crippled the city completely by ravaging plantations its economy had come to depend on.

The gardens at Middleton Place, considered America's first landscape gardens, were laid out in 1741 by Henry Middleton (who later became president of the First Continental Congress). It took 100 slaves the next 10 years to complete his design. The gardens have been restored and once again offer 110 acres of quiet flowering beside the Ashley.

As the Charleston friend who was my guide drove through Middleton's gates, she slowed and stopped to take in the view. The air smelled of the tea roses that grow everywhere, though each separate garden has its own personality, its distinct flower species planted to reveal vistas and intimate walks. The ensemble's overall geometry is achieved in a series of rolling green terraces beside the river that finally lead one's eye to a pair of lakes sculpted like butterfly wings beside a long reflecting pool. We walked slowly through garden after garden. I knew they'd been created in the mid-18th century according to landscape ideas worked out 100 years earlier at Versailles, and I found myself wondering how Henry Middleton had felt as he carved his miniature Versailles out of what was only a swampy wilderness on the outer rim of an enormous, unexplored continent.

Travel information

Charleston is radiant from early spring (when the flowers start blooming outrageously) through the Spoleto Festival U.S.A., in late May, when the city's halls and churches fill with splendid music, theater and dance. The Historic Charleston Foundation, 51 Meeting St., Charleston, SC 29401, (803) 723-1623, hosts a spring walking tour of houses and city gardens, and the Charleston Preservation Society, Box 521, 147 King St., Charleston, SC 29402, (803) 722-4630, organizes house and garden tours every spring and fall. Both organizations are also sources of further information, as is the Visitors Information Bureau, 85 Calhoun St., Charleston, SC 29401, (803) 722-8338.

Fall is also a good time for a visit. Though flowers are less showy and there are fewer organized tours, you'll find fewer visitors taking up space. Skip midsummer, though. The mosquito plagues that chased everyone to the beaches 200

years ago have been vanquished, but not the moist, miserable heat in a city where air-conditioning is *not* always standard equipment.

Because the historic district is carefully zoned against new construction, this area has been spared the ubiquitous high-rise (and most chain) hotels, but finding a place to stay in it or nearby can get tricky, especially in spring. Since the Mills Holiday House Inn, (800) 238-8000, is a reconstructed historic hotel (with lovely patio plus 20th-century swimming pool), this chain-operated establishment "passes." More intriguing, though, are the tiny (sometimes luxury-class) hotels springing up recently within the shells of historic buildings, and the bed and breakfast arrangements that can lodge you inside an antique house. Book everything well in advance. The small hotels include Planters Inn (803) 722-2345), The Lodge Alley Inn (803) 722-1611, and Sword Gate Inn (803) 723-8518. Mrs. Charlotte Fairey runs Historic Charleston Bed and Breakfast, (803) 722-6606, and Mrs. Jane Thornhill manages Charleston Society Bed and Breakfast, (803) 723-4948.

There are a few "must" car trips off the peninsula. Along the road to Middleton Place and Magnolia Gardens is Drayton Hall, a classic Palladian-style villa that art historians are enamored of. Cypress Gardens is a short hop in a different direction. You tour this typical black-water swamp (where fugitive slaves are said to have hidden during the Civil War) on boardwalks or by small boat. Romantic war ruins aren't exactly tagged for visitors; the few I saw were hidden in overgrown places outside the peninsula that one finds only by pestering clues out of longtime residents.

Many travelers combine Charleston with a stay at the beach on one of the nearby "barrier islands," such as Hilton Head, Kiawah or the Isle of Palms. There are lots of travel packages. *Fodor's South 1984* is good for practical information. The direct out-of-state airlines were, at last count, Delta, Eastern and Piedmont. But go by car if you can, by any of the secondary routes, to inhale the low-country atmosphere.■

Elaine Edelman is a free-lance writer and poet whose work appears in Noeva: Three Women Poets *(Dakota Press).*

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BILLY CUNNINGHAM

Pauline Boardman blends patterns in a linen-frosted bedroom.

When top interior designers are challenged to show their stuff, the results can be traditional, outrageous, unconventional and, most of all, inspiring. That's the aim of a showcase house: to encourage unrestrained creativity within the boundaries of real-life rooms. Rising to the occasion (and reaching full stride) were nine designers whose accomplishments we applaud for their ideas displayed at the Rogers Memorial Library Designer Show House in Southampton, N.Y. To give you a chance to try on their techniques, each room has pointers translatable to your own house. ▶

A collection of Blue and White is the basis of an Oriental-inspired living room whose dash comes from the bold color sense of Josef Pricci

Mix the formal with the informal—a striking Coromandel screen with a cotton dhurrie rug. ● Contrast hand-worked details—hand-painted striéd coffee table with intricate handmade silk fringes. ● Use colorful striped fabric on the bias to cover chair seats and pillows. ● Contrast periods and styles of furniture—Chow table with Hepplewhite chairs. ● Tack hand-sewn bows of contrasting fabric to a graceful table skirt. ● Give a pair of bull's-eye pillows even greater emphasis with ruffled, round pillows in a bright contrasting color. ● Vary the scale of chairs and footstools. The pair *(below)* fits grown-ups, but both are actually miniatures! ● Make ruffles on a grand scale—full-length curtains and valance edges. ● Remember that a deep, rich red can function as a decorating neutral in a room. It brightens without overpowering other colors when used with restraint.►

SOFA, CHAIR, PILLOW AND CURTAIN FABRICS, CLARENCE HOUSE; UPHOLSTERY, DELTA UPHOLSTERERS; PAIR OF 18TH-CENTURY HEPPLEWHITE CHAIRS, SCREEN AND TABLE, KENTSHIRE GALLERIES. COFFEE TABLE, JOHN ROSSELLI




RDEN
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Shirring a floral fabric on all the walls creates a soft envelope of a room and turns difficult sloping walls into design assets," says Robert Metzger

Above: Choose a favorite patterned fabric (preferably one with a deep scalloped border) to drape the walls of a bedroom, make a valance and provide the design for painting a rug. "We gathered the fabric on two rods for the sloping walls and let it hang loose below," says Michael Christiano, Mr. Metzger's associate. ● Take the fabric border and make a soft valance, stiffened slightly with lining and buckram. ● Enlarge and simplify the border design and paint it on a sisal rug. ● For a bit of contrast to so much pattern and fabric, paper any alcoves or niches with solid-color wallpaper. ● When a bed is as sculptural as this one is, set it in the center of the room rather than against the wall.

Right: In a small space, pare down furniture to the absolute, beautiful essentials: a few handsome antiques and a couple of supremely comfortable upholstered pieces. ● Use an overscaled chaise longue as a visually refreshing substitute for a love seat. ● To give the illusion of height in a room with what the designer calls "common scale," hang elaborately swagged curtains as high above the window frame as possible. ● Turn closets into mirrored alcoves to house a bar and audio equipment *(below right).* ● In a room that might be overwhelmed by the addition of a crown molding, install a narrow gilded molding around the top of the wall. (The designer got this one from a picture framer.)►

TOM YEE

WALL FABRIC AND STRIPE ON BRASS STOOLS, BRUNSCHWIG & FILS; SISAL RUG, PATTERSON, FLYNN & MARTIN; BED LINENS, DAVID FORSTER; FABRIC INSTALLATION, MILILLO; CHAIR, NEWEL ART GALLERIES.

MANTELPIECE, DANNY ALESSANDRO/EDWIN JACKSON LTD.; MIRROR, GARRICK C. STEPHENSON; BOOKCASE, CLIFFORD H. STANTON; MEDIA EQUIPMENT, AUDIO DESIGN ASSOCIATES.

Kevin McNamara gave a small sitting room a feeling of greater spaciousness with glazed walls for the illusion of depth, curtains to add height to the windows and mirrored alcoves





A classic beach house decorating scheme—uncluttered spaces and lots of white—is interpreted in a new and luxurious way by Michael de Santis

JOE STANDART



Right: *Post-modern cabinet designed by Michael de Santis holds audio-visual equipment.* ►

OAK FURNITURE WITH SAILCLOTH CUSHIONS BY MIRAK, AVAILABLE THROUGH LCS; ROMAN SHADES, RONALD JONAS INTERIORS; FABRIC, GROUNDWORKS; FLOWERS, MICHAEL GRIM

A richness of detail intrigues the eye in a conventional dining room and standard hallway

When decorating a beach house try new variations on the classics: Keep floors pale but color them subtly with celadon stain, and for a sensuous approach to white walls upholster them in thin-ribbed fabric. "It softens the corners," says Mr. de Santis. ● Create an atmosphere of luxury with marble tabletops, a green crystal chandelier *(right),* elegant brass lights in the living room *(see preceding pages),* bleached oak furniture generously padded with cushions covered in crisp sailcloth. ● Tent a dining room ceiling for dramatic effect and also to camouflage the pedestrian shape of the room. ● Install columns for architectural interest. ● Take an old idea like painted floorcloths and interpret it in new ways—bold graphics in the foyer *(below),* an overscaled classic design in the dining room.►

FLOOR CANVASES, PAUL KELLY; TABLE SETTINGS, TIFFANY & CO.; COLUMNS, NIEDERMAIER

JOE STANDART







Lavishing patterns and carrying color themes from room to room are decorating hallmarks of sunny summer houses. The comfortable mix of stripes and flowers is a telling touch of Zajac & Callahan.



Control the balance of working pattern-on-pattern by selecting a color scheme of white-with-everything. ● Border wide doorways to frame the vista indoors and out. ● Separate the elements of a chair or window drapery—define the seat, front, back panel or valance, ruffle or length of curtain by blending different patterns for each part. ● Begin a room's color plan by first selecting a fine old carpet to anchor all the rest. ● Put an old-fashioned grog tray *(inset opposite)* in a nearby hallway so guests can fix their own drinks once they've been served. ● Keep the wallcovering pattern consistent when large rooms open onto each other. ● Play with upholstery patterns within the same color family when rooms are seen two at a time. ● Make a place to show off a collection of small things. ►

Having designed their own line of wallcoverings, fabrics and furnishings, Edward Zajac and Richard Callahan produced a room that says "Instant Summer Country Decorating!"

UPHOLSTERED SOFA, CLUB CHAIR, OTTOMAN AND VALANCE IN "CHARLOTTE RUCHING" AND "CHARLOTTE BORDER"; UPHOLSTERED PAIR OF LOUIS XVI ARMLESS CHAIRS IN "SHANGHAI" AND "SHANGHAI CHINA GARDEN BORDER" COTTON FABRICS ALL FROM ZAJAC FABRIC WALLPAPER AND FURNITURE INC. NEEDLEPOINT CARPET FROM DORIS LESLIE BLAU. BEADED PILLOWS FROM J. GARVIN MECKING



I used checkerboard patterns as architectural elements to distract the eye from the fact that the room was just a box," says designer George Constant

Below: Enliven an unexciting kitchen with checkerboard patterns in two different colors, many sizes. Even the curtain fabric is checkerboard. ● Soften a room of geometrics with curved pieces like the backs of the chairs and the sinuous table base. Tabletop is plywood with upholstery tacks nailed into it. ● Make an unusual floor with commercial plastic tiles (the kind often used in fishing boats, bars and restaurant kitchens) laid in a decorative pattern.

CUSTOM WALLCOVERING, FIRST ADDITIONS; FLOOR TILES, AFCO; CHANDELIER, MARVIN ALEXANDER; TABLE BASE, SIRMOS; CHAIRS, LCS; WALLPAPER INSTALLATION, POLO PAINTING

Opposite: Give a plain square room architectural nobility with paneling inspired by Charles Rennie Mackintosh's famous chairs. "We cut off the corners of the room with the paneling," says Mr. Bricke, "to give it a pleasant octagonal shape." ● Keep a mostly white room (the designer counted 17 different white tones) from being harsh and cold with accents of green—like those in the ribbon chintz—and with the earthiness of sisal carpet tiles.►

RIBBON CHINTZ FROM COWTAN & TOUT; SISAL TILES, JACK LENOR LARSEN; STRIPED COTTON CURTAIN FABRIC, LEE JOFA; PICTURE FRAMES AND PERFUME BOTTLES, JAMES ROBINSON



In a mostly white room designed by Ronald Bricke several periods of furniture and accessories mingle happily

JOE STANDART



A Swiss chalet hidden in the forests of the Alps is the imaginary setting of J. Allen Murphy's romantic sitting room

Below: Combine delicate pastels of pink and green with bolder, strengthened tones of old wood furniture and wood-toned wallcovering. ● Blend damask with easy-to-care-for cotton: Printed damask used as a wall decoration looks comfortably at home with cotton curtains, chair and sofa upholstery. ● Border the top of the valance, line the inside edge of the curtains and wrap the bottom skirt of the sofa and chairs with the same fabric. ● Contrast velvet tiger- and leopard-patterned pillows with a plain white damask chair *(left foreground).* ● Fool the eye with a fur-patterned carpet that works as a classic neutral in the hunting-lodge tradition.

Right: Tent a small study/library to enhance its coziness. ● Miter wallcovering on the ceiling to create a tent-like effect. ● Layer the windows: a valance over floor-length curtains over undersheets with demi-jabots to each side trimmed with luxuriously heavy silk fringe. ● Place a mirror directly opposite a window that serves as a room's only natural light (not shown). ● Use outsized or overscaled furniture in a small room: the important, dominant bookcase and a full-length tufted leather sofa (not shown). ● Remember that stripes add color and pattern while they take nothing away from pictures or carpets. ■

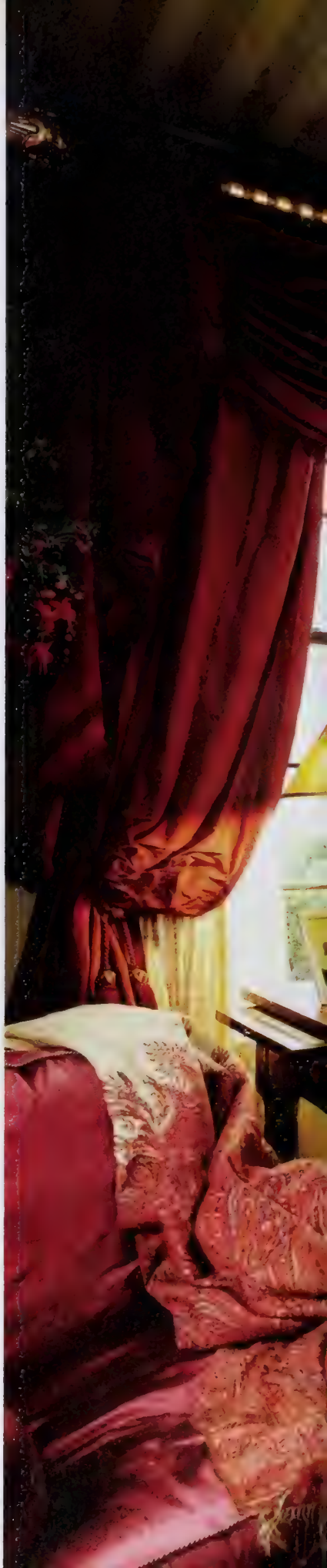
Editor BEVERLY McGUIRE

"CORAL BRANCH" AND "NAPOLEON TROIS" PURE COTTON UPHOLSTERY AND CURTAIN FABRIC BY BRUNSCHWIG & FILS. CARPET BY STARK CARPET. DOWN-FILLED UPHOLSTERED FURNITURE BY BARRETT-HILL. VENETIAN LOUIS XV DESK, LOUIS XV UPHOLSTERED ARMCHAIR FROM J. ALLEN MURPHY & ASSOCIATES

STRIPED WALLCOVERING, SILK TAFFETA UPHOLSTERY, SIDE CURTAIN, SATIN SWAG AND CHAIR COVERING ALL BY COWTAN & TOUT. NINETEENTH-CENTURY AUBUSSON CARPET FROM DORIS LESLIE BLAU. EMPIRE BOOKCASE AND CHANDELIER FROM CHRISTOPHER HYLAND EMPIRE DESK FROM LE CADET DE GASCOGNE

FOR MORE DETAILS, SEE PRODUCT INFORMATION







A small room assumes a rich and romantic allure in the hands of designer Richard owell Neas

Canal House Reclaimed

CARVING SPACIOUS APARTMENTS OUT OF AN 18TH-CENTURY WAREHOUSE, A YOUNG ARCHITECT SHED NEW LIGHT ON MODERN LIVING IN AMSTERDAM

In the Netherlands, where about half the land was wrested from the sea and the sun is often hidden behind billowing clouds, space and light are especially precious. Finding an unusually large building on one of Amsterdam's most beautiful canals was therefore serendipitous. Moreover, when this 18th-century warehouse was converted into a school in 1853, its midstructural wall was removed and replaced with supporting columns, so unlike most canal houses it featured large, open rooms. In recent years it had once again been used as a warehouse.

As Sjoard Soeters, the architect who discovered the house, says, "It was in a miserable state." However, he was able to envision large, light-filled living spaces in the L-shaped building, which formerly comprised two separate structures. (Because Amsterdam's canal sites are long and narrow they usually have two separate buildings with a courtyard in between.) So he and several friends bought the building and converted it into six apartments. His own, shown here, occupies what was originally the smaller structure at the back of the canal site. To bring light into all the apartments Sjoard Soeters removed part of the roof to create a second courtyard and arranged the apartments around the two piazzas. To maximize space and light in his own extraordinary double-height apartment, he left the space almost entirely open. A balcony that contains the kitchen-dining area and tented bed overlooks one great room.►





JIM AUGHAN

Right: *A sculptural staircase that leads to the kitchen-dining area and bed on the balcony rises beside a fireplace surrounded by blue-gray tile striped with white. Floor tiles are rubber.*

Opposite: *Bookcases that occupy an entire wall of the double-height room were built out to conceal heating units behind the pilasters. Top shelves of the bookcases are easily reached from the bed.*



Canal House Reclaimed

My wife and I decided to create a house in which everything would happen in one room," Sjoard Soeters explains. "Cats and children love this room. They experience the space as though it were a giant playground, seizing the freedom to explore." The one wall that was added, with a peach-accented archway to mark the entrance, was set on the diagonal to lend the room the illusion of even greater space. The bed is tented with striped canvas fabric for privacy, but the side facing the window is left open "so that I can have the great joy of waking to see the garden," says Mr. Soeters.

While most Amsterdam canal houses are long and narrow without windows on the long walls, he remodeled this house to receive a constant play of light. The windows facing south were enlarged and recessed with the sides paneled in mirror so that the floor, already the color of sunshine, is striped with an ever-changing pattern of direct and reflected light. A cozy place to enjoy the low, late afternoon winter light is created at the back of the apartment with the white sofa and low black chaise.■

—SUSAN ZEVON



A narrow bridge along the balcony leads from dining area to the bed.



D·E·T·A·I·L·S WITH SHAKER SIMPLICITY



This spare 1830s house was gently restored with modest decoration and maximum comfort





FELICIANO

The exquisite simplicity of original doors, moldings and windows is emphasized by deep grayed olive paint. A stack of boxes (upper left) *repeats the geometric forms. The Windsor chair* (left) *suits the simple mantel. Six-over-six windows* (above) *are the organizing element.*



Considerably before Mies van der Rohe uttered the modernist rallying cry of "less is more," there existed an American colonial tradition of spare, simple, functional architecture and furnishings. To some extent, of course, this was a style built from necessity: The early Americans lived hard lives with little possibility for excess or luxury. The tradition carried through from Pilgrim to Puritan, Quaker to Shaker. Its beauty is subtle and quiet, providing now, as then, a marvelous canvas for the crafts of the time. As an example, when Nancy and Robert Vignola, both design professionals (she is vice-president and director of home furnishings design at Ralph Lauren, he is executive vice-president at Alexander Julian) found this 1830s frame house in Pound Ridge, N.Y., it was the ideal setting for their collection of painted antique furniture, Shaker pieces and Windsor chairs.►

D·E·T·A·I·L·S

WITH SHAKER SIMPLICITY

















The Vignolas' varied collection enlivens all parts of the house. Clockwise from top: *A wooden decoy sits atop a cabinet in the stairwell; a painted washstand is flanked by two Windsor chairs; outdoor clothes hang on pegs near the door; a nursery vignette mixes Shaker boxes with painted wooden toys; a hooked rug shows a different flower in each square with a decorated doll's chest on a blanket chest . . . one chair hangs from a peg Shaker style . . . another is in front of the window in the nursery; son Oliver's bed is quilt-covered and surrounded by bears; the large oval chestnut dining table has six Windsor chairs, tableware from Ralph Lauren;* (center) *Scottish souvenir ware—small wooden objects for the tourist trade.*►



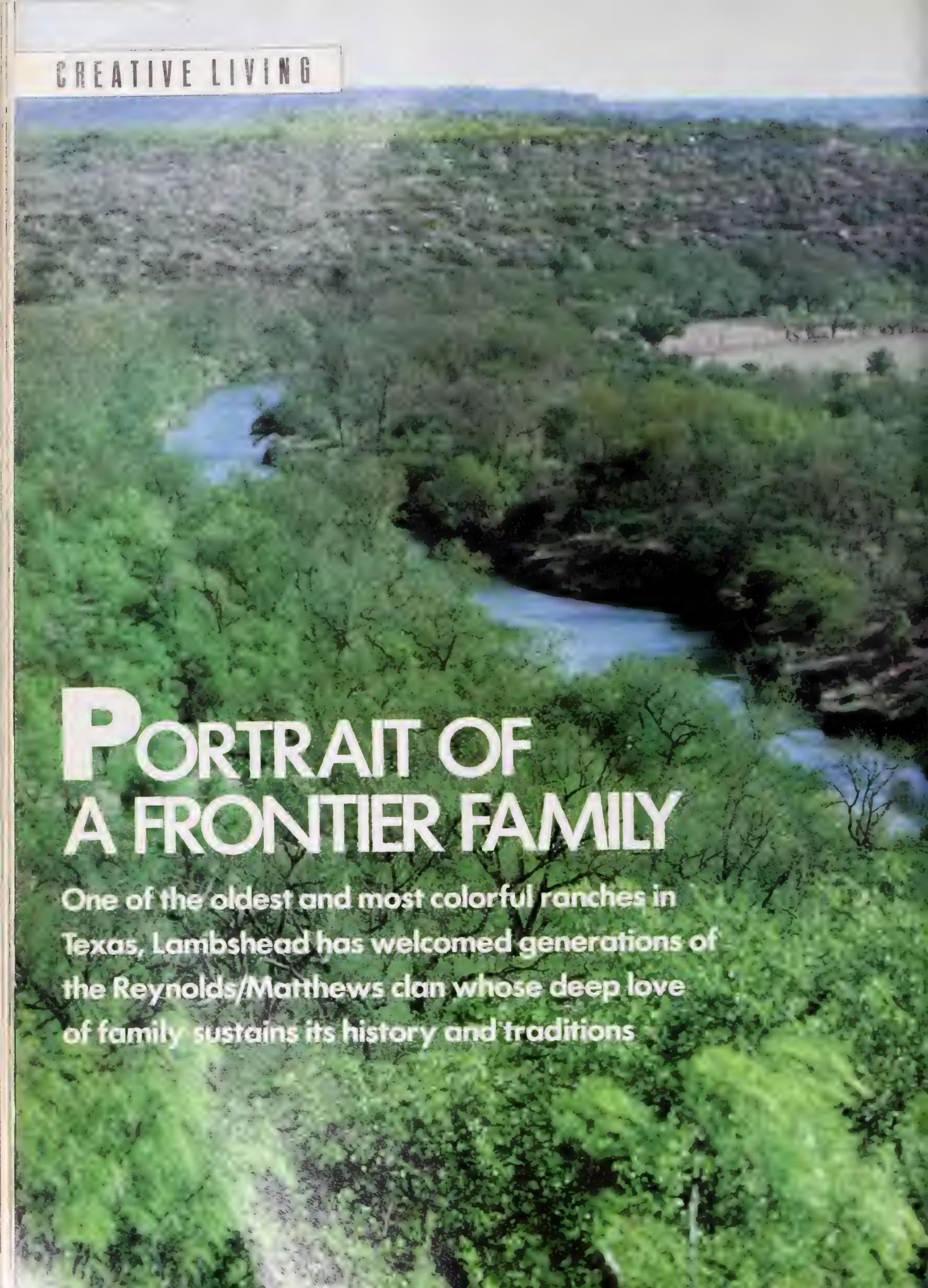
Each element complements the other—Shaker pieces against white, cotton rugs against wood, gray paint with striped wallpaper

In Robert and Nancy Vignola's house, the Shaker influence is seen not only in their collection of Shaker furniture and boxes, but in the underlying simplicity of the unifying gray-green trim, the spare arrangement of furniture and the simple natural fabrics. As they have become more avid collectors, their taste has shifted to paint-decorated furniture, and gradually they are exchanging plain wood pieces for painted and decorated ones. The Vignolas' white clapboard house is, inside and out, a celebration of the beauty of wood and of simple crafts that creates a depth of timeless design tradition.■ *Editor* KATRIN TOLLESON

Unusual pieces are in every room: a Shaker cupboard over drawers from Maine (left), *a black-painted iron bed and Shaker tilting chair* (below).

FOR MORE DETAILS, SEE PRODUCT INFORMATION





PORTRAIT OF A FRONTIER FAMILY

One of the oldest and most colorful ranches in Texas, Lambshead has welcomed generations of the Reynolds/Matthews clan whose deep love of family sustains its history and traditions

The red-roofed house (left and below) *was the site of an 1876 wedding that founded this Matthews/Reynolds ranching family.* Right: *Watt Reynolds Matthews and his sisters, Sallie M. Judd of Houston, Lucile M. Brittingham of Fort Worth and Ethel M. Casey of nearby Albany, Tex.* Bottom: *Sixth-generation Texans Laura and Henry Green read in a restored 1888 schoolhouse.* Below right: *Watt R. Matthews, 85, runs the 63-square-mile ranch in a family partnership.* ►



WATT M. CASEY, JR.





WILLIAM P. STEELE













The red-roofed house (top) *was built in 1876 in time for Sallie Reynolds's marriage to J.A. Matthews on Christmas Day. Descendants have also been married here, to the strains of the organ given to Sallie on her 15th birthday. Indian dolls above organ were a gift from friendly Tonkawa Indians when she was eight. The kitchen* (top right) *has one of Sallie's own paintings and some of her tableware. Before her death in 1938, she wrote* Interwoven, *a book of frontier reminiscences that has become a western classic.*









att Reynolds Matthews (above) *with great-great niece and nephew aura and Henry Green, won the 1984 Texas Historical Commis-on's highest award for historic preservation. Watt's mother is the ildren's great-great-grandmother Sallie.* Inset left: *Nineteenth-ntury photographs of related couples who lived on the ranch.*

abled house (opposite left) *also built in 1876, is called the Bar-tholomew House for a Connecticut Yankee who came to Texas the 1860s, taught school and married Sallie's widowed older ster. This stone house, built by itinerant masons, retains its New ngland flavor and is used as a second home by the Brittinghams Fort Worth. They have added some of the Connecticut china and e Staffordshire dogs near the fireplace. Then, as now, holiday asts often included pecan cookies and pies made from nuts gath-ed along the river, home-grown beef or pork, wild turkey, venison river catfish and wild plum jelly. Each of the houses on the nch, as well as the bunkhouses, can be used as a vacation home.*

A FRONTIER FAMILY

Neighboring families, the Matthews and Reynolds intermarried and helped build a town stamped with their own high ideals

On this "pretty piece of property," limestone bluffs still provide stone for houses. Pecan and cottonwood trees provide floor joists and mantelpieces. And the Clear Fork of the Brazos River that winds through the groves and prairie land has always had water for this ranch family's cattle. But today only a few Reynolds/Matthews descendants live here all the time. The family has produced a congressman, a career diplomat, an architect, three generations of Princeton and Yale graduates (Watt is Princeton '21), oil men and countless civic leaders. Yet always, Lambshead is the wellspring of values, the magnet, the heart's home for the whole family.

The land was still a wilderness of Indians and buffalo, tall grasses and unnamed wildflowers, when the settlers came here. The Matthews and Reynolds families were among the first, coming from Alabama before the Civil War. They were farmers who became ranchers by rounding up wild longhorns and driving them to market.

Even before they put their brand on it, this sunny, starry land had seen some colorful history. Forty-niners crossed it. Stagecoaches from the Butterfield Overland Mail Company forded the rivers. Young Robert E. Lee in 1856 and 1857 commanded an army outpost here, Camp Cooper. It was abandoned, and the ruins►

A FRONTIER FAMILY

Shaped by the character of their open land and pioneer family, this close-knit clan has preserved its west Texas heritage for six generations and over 100 years







Stone ranch (left), *dating from 1856, was restored last year. For the family it was "a haven of peace." In her book,* Interwoven, *Sallie Reynolds Matthews described its hearth, floors, beds and "a long table at which 12 or 15 people could be seated . . . in some way Mother and Sister managed to set it always with a white cloth, clinging tenaciously to the refinements of life."*

(a bake-oven, a monument) are on the family ranch.

As late as 1867, Comanches raided the corral at Stone Ranch, part of the Matthews land restorations. At that time many people took refuge at Fort Griffin, a one-time rowdy place of saloonkeepers, dance hall girls, gamblers and buffalo hunters. The Matthews ranch, called Lambshead for a creek named for an Englishman who stopped in the area in the 1850s, now covers 62 square miles. The nearest town is Albany, Tex., 20 miles away.

"So many families just feud and don't get along," Watt says. "We've always been good company for each other." On the 100th anniversary of the 1876 Reynolds/Matthews wedding (four of Sallie Reynolds's brothers married two sets of Matthews girls), over 100 descendants came to the house to remember them. On the 100th anniversary of the founding of Reynolds Cattle Company last May, 1,000 relatives and friends came for a big barbecue and to dedicate a plaque at the newly restored Stone Ranch house and corral.

"We're preserving the physical signs of our history and the memory of those who set us on our course," Watt said when he received one of his many citations for heritage conservation. "No matter what changes come, I told the family there's no memorial they could ever build that would match holding this place together."

Lambshead has remained each generation's *other* home. In fact, the name the first grandchild gave Sallie and J.A. Matthews is a name that





The restored schoolhouse, (above) *is where many of Watt Matthews's and Henry and Laura Green's kin learned their ABC's.*

stuck: "Othermama and Otherpapa."

One of the 20 grandchildren, diplomat John Burns, wrote a chapbook for a family reunion called *Summers at Lambshead.* His evocation of childhood holidays could make anyone nostalgic—and keenly aware of the importance of creating happy memories wherever one lives. "They must have been the champion baby-sitters of all time," he writes. "Not that there was ever very much sitting around at Lambshead. . . . Five of the seven eldest grandchildren were boys and Otherpapa used to refer to them as 'cheap labor.' Othermama was equally interested in seeing that her granddaughters were productively occupied—without ever making life at Lambshead seem onerous.





ZANE TOOMBS





Ranch guests enjoy a rehearsal of the Fort Griffin Fandangle (top), *written, sung and danced by local people. This annual folk celebration tells the area's pioneer history and is open to the public in Albany, Tex., in late June.*

Wildflowers, like the people here, have deep roots. Gaillardia and mesquite brighten Highway 180 (above left). *Picked at the ranch: gaillardia, wild foxglove, verbena, rock daisy, oenothera, blue salvia* (above right).

"Everyone—family, guests, cowboys and passing strangers—ate together, then as now; there was always a plate and a place at the table for one more.... Plates were enamel and I can still recall being sent away from the table for laughing at the noise one of the cowboys made as he cut up cabbage. Children were expected to adhere to recognized standards of comportment.... Meals, whenever Othermama and Otherpapa presided at table, were always sociable, jolly occasions, with never-lagging conversation.... Otherpapa was interested in food and the Lambshead table was bountiful and excellent one."

John Burns remembers that his grandfather was a good cook and always asked each prospective cowboy if he could cook. "He felt that any man on a ranch ought to be able to prepare his own food if necessary"—and that included making bread. The grandsons were also asked to help the grandmother with butter churning.

"There was a good deal of work but there was a lot of play as well." All the children rode and tended horses, fished and swam in the river, delighted in sleeping out under the stars and hearing their grandmother name them. They remember picnicking, looking for freshwater clams, finding wildflowers and plums. They also had a croquet set, "which was regularly withdrawn following outbreaks of violent arguments!"

Everyone played the piano (the alarm was set for 6 A.M. so each girl could practice), played records on a crank-up phonograph and played dominoes, cards and chess. Most important, "There was a good library at Lambshead, both current and classic. That so many of the Matthews grandchildren are avid readers can be partly attributed to the encouragement they received from Othermama."

Otherpapa is also remembered as "firm in his own opinions and convictions" but "tolerant and respectful of the views of others. I cannot recall ever hearing Otherpapa say anything that reflected prejudice toward any person's race, religion or politics." Othermama, "rocked in the iron cradle of Presbyterianism," had a faith, John Burns writes, "as simple, as strong

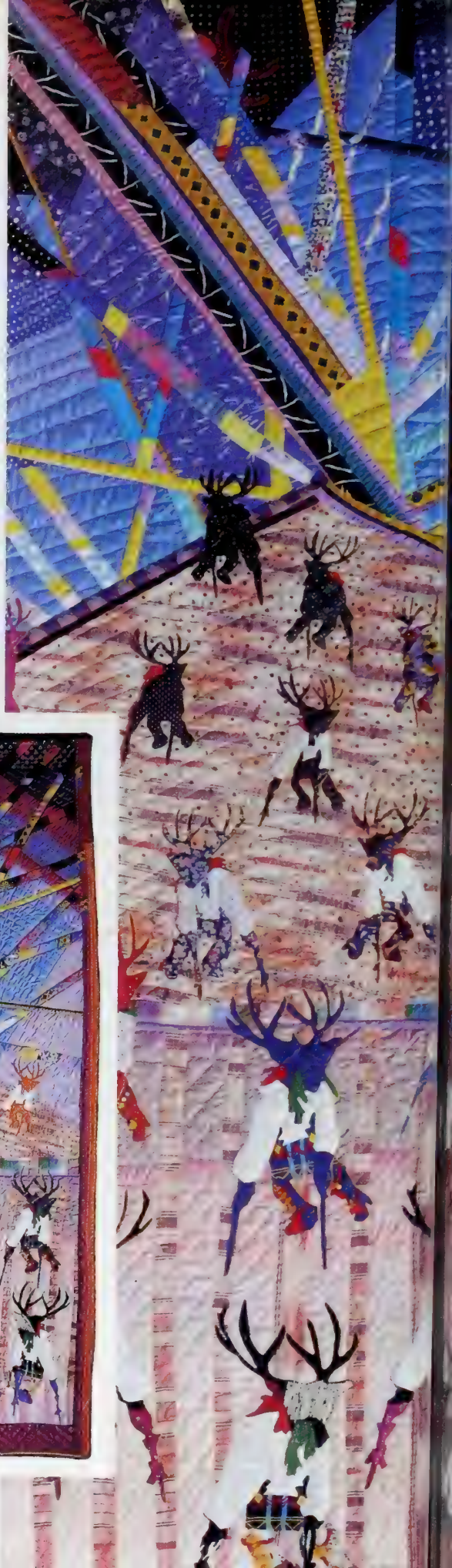
(Continued on page 115)

DESIGN FOCUS

QUILTS

ART IN SOFT FORM, THESE PAINTERLY COMPOSITIONS CAN TRANSFORM A ROOM WITH THEIR VIVID GRAPHICS AND COLOR

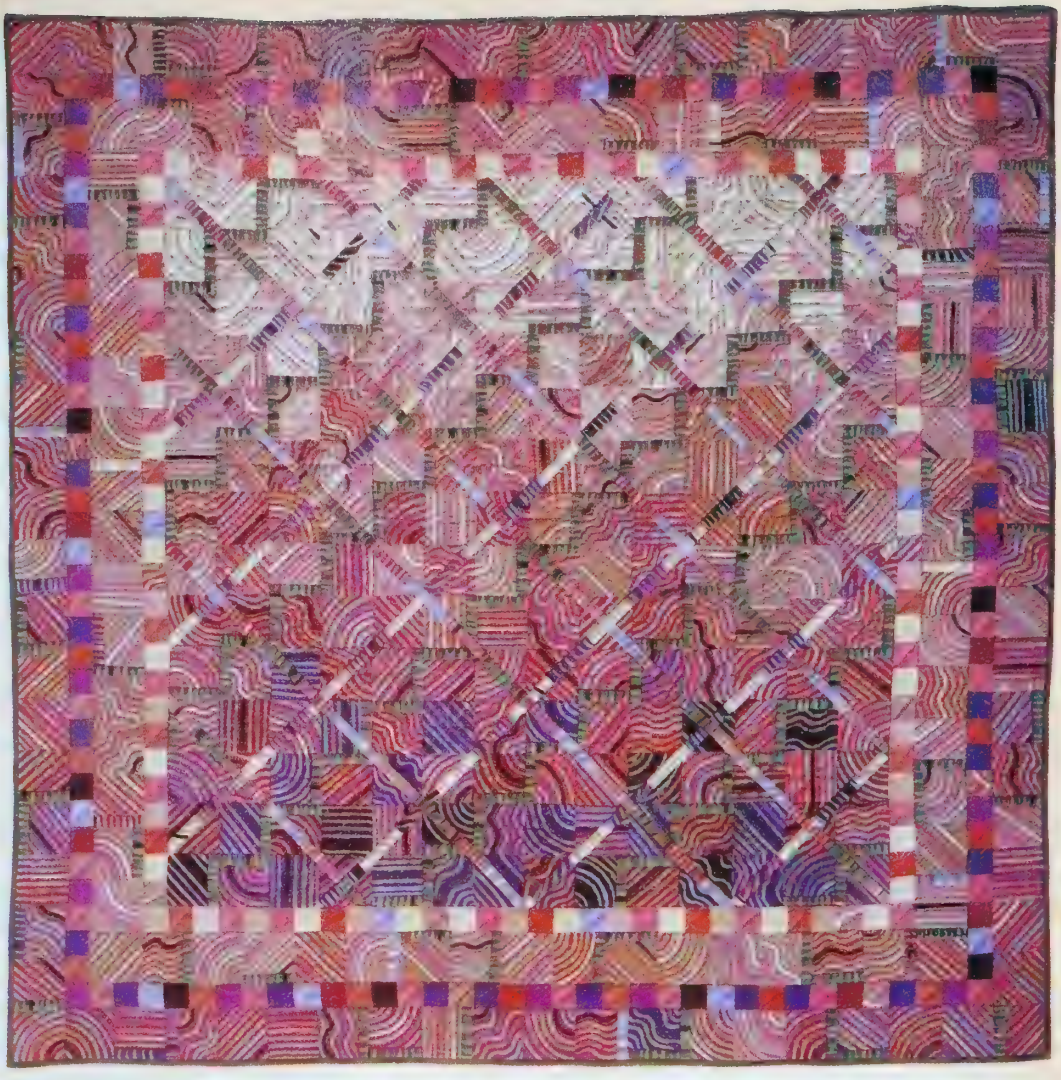




In Terrie Hancock Mangat's quilt, the "Deer Dancers at San Ildefons Pueblo" © 1983 have bells on leggings, beads on armbands.

Photographs from *The Quilt Digest II* © 1984 published by The Quilt Digest Press, San Francisco, Calif.







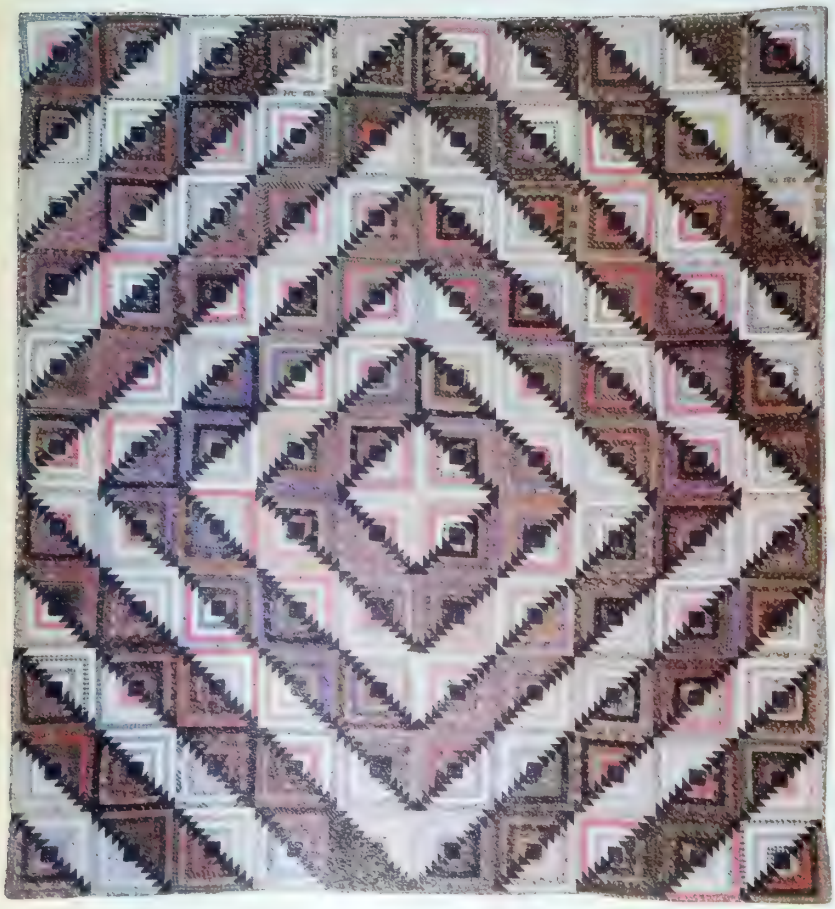
The vibrant energy of Pam Studstill's 1983 "#28" quilt, 48 by 48 inches, comes from hand-painted swirls and stripes.

With haunting narratives such as "Deer Dancers" *(left)* and intricate interplays of color *(above)*, contemporary quilters have elevated a simple folk art into the realm of fine art. Generally trained as painters, today's quilters have foregone the traditional patterns of their grandmothers, preferring to stretch their imaginations and their media with hand-painting *(above)* and embellished details such as porcupine quills on hats *(left)*. The prices of the best contemporary quilts, about $500 to $6,000, are escalating, but they're still reasonable when compared to original oil paintings.►

QUILTS



"Railroad Crossing" quilts such as this one, c. 1880–1900, were rarely made outside of the Ohio Amish community. Long and narrow, it may have been sewn for a hired hand's bed.



This "Log Cabin—Barn Raising Variation," c. 1875–1900, is extraordinary because of the triangular borders between rows.

ONCE THE REALM OF ANONYMOUS FOLK ARTISTS, QUILT-MAKING IS AGAIN AN IMPORTANT FORM OF SELF-EXPRESSION

The road from women's work to art has been an arduous one for quilts. The turning point came in 1971 when the Whitney Museum mounted a revolutionary quilt exhibit. On its white walls, vintage fabric "paintings" similar to "Railroad Crossing" *(opposite top)* seemed suddenly comparable to Albers, Klee and the great modern artists whom they predated.►



The blue sky and water of this "Missouri River Scene" © 1980 are so energetic they're only barely contained by the quilt's frame of traditional patches. A mere 46 by 42 inches, the quilt, by Chris Wolf Edmonds, is full of miniature details like appliquéd cakes in the bakery windows and a quilt on a clothesline outside a shop.

QUILTS



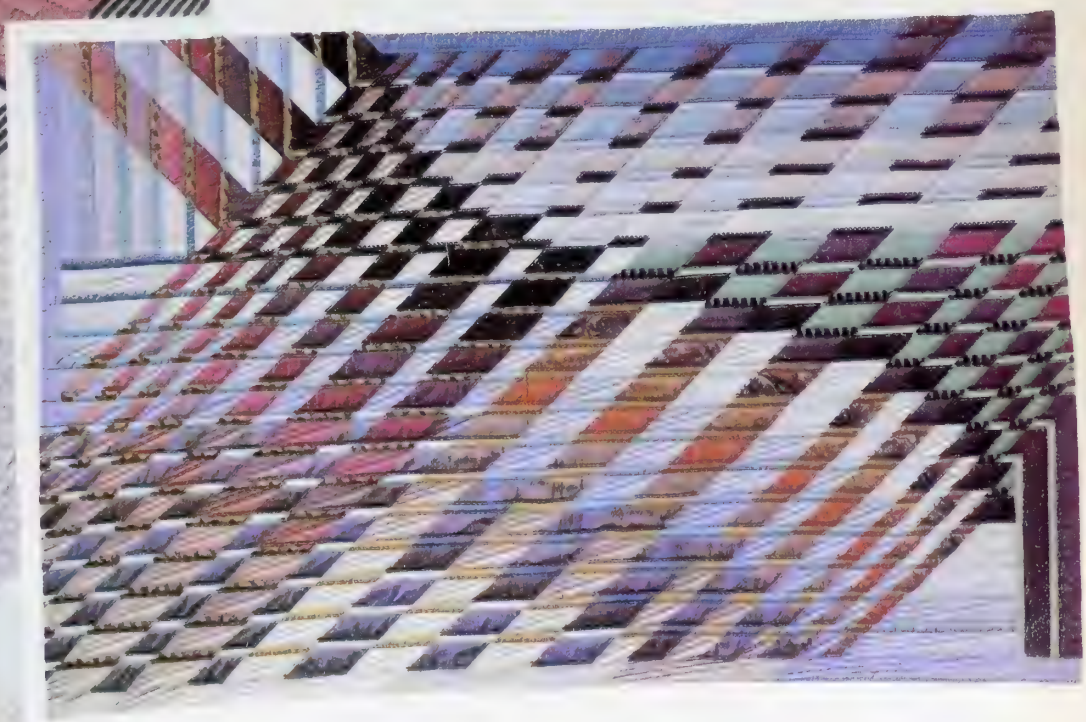
Françoise Barnes's 1983 "Impressions de France" has the feeling of a landscape viewed from the air. Its fields of color are broken with rows of quilting, emanating from different directions.

THERE IS A RULE OF THUMB FOR DISPLAYING QUILTS THAT INVOLVES ROTATING THEM EVERY THREE MONTHS FOR PRESERVATION. THE DECORATING PLUS: YOUR ROOMS WILL BE ENLIVENED WITH A VARIETY OF GRAPHIC BACKGROUNDS.

How do you hang a quilt you've fallen in love with? One of the simplest and safest methods is with Velcro. According to quilt expert Patsy Orlofsky's new instructions in *The Quilt Digest II,* for maximum protection your quilt should first be backed with a lining of washed cotton, hemmed and attached with a grid of small, widely spaced stitches. Barely visible from the front, this grid will provide overall support and relieve the strain of hanging. To ready your quilt for display, sew a strip of Velcro by machine to a three-inch-wide piece of washed cotton webbing. Hand sew this to the quilt's top edge using running back and herringbone stitches that go through all three layers of the quilt. Attach a corresponding piece of Velcro to a strip of wood; secure this to your wall and press your quilt into place. For proper preservation, both antique and contemporary quilts should not be hung for more than three months at a time or exposed to sunlight, light reflected from snow or fluorescent light. Incandescent light is not damaging.■

FOR MORE DETAILS AND A LIST OF CONTEMPORARY QUILT RESOURCES, SEE PRODUCT INFORMATION





"I'm interested in light floating through dark," says Esther Parkhurst of "Twilight Zones" © 1983. She designs by pinning sewn strips to her wall, standing back and redoing if needed.

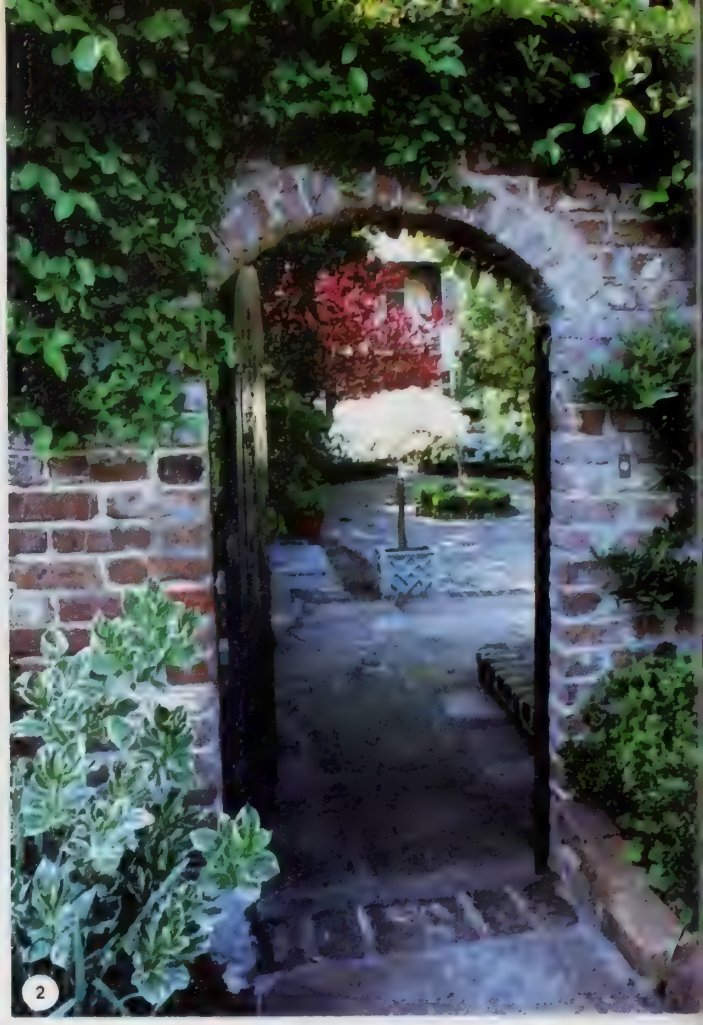
CHARLESTON

Each is a mini-masterpiece of col




GREAT GARDENS
design and the brilliant use of small spaces


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CHARLESTON'S GREAT GARDENS: Gates, arches, entryways and fences reflect the richness of each diminutive formal plan

When you travel to Charleston, S.C., the oldest urban community in America, you are amazed to find that much of the old city still stands. Charleston grew fast in colonial days. Grand mansions sprang up along the crowded city streets. Residents have kept their proud heritage alive by restoring the beautiful homes and tiny gardens growing behind them. Today, when many of us are exploring alternative living situations—town houses, condominiums, etc.—we find ourselves confronting problems similar to those faced by Charlestonians. Most small-space gardeners opt for formal multifunctional designs where horticulture and recreation take place together.


9

A brick patio is at once a dining room, lounging area, walkway and an integral visual element. Entryways are decorated with colorful paint *(1)*, softening vines, variegated shrubs *(2)* and brilliant flowering plants, such as these geraniums *(3)* in pots on an ornamental plant stand. Not a square inch is ignored. Even a breezeway has been enclosed to make a year-round garden spot *(4)*. Color is so important in tiny gardens. Azaleas fit the bill for spring color in shade *(5)*, and wisteria covers fences in the sun *(6)*. One tiny corner became a mini-herb garden *(7)* grown in pots and a small quarter-circle bed. Sometimes plants, like this topiary ligustrum *(8)*, can divide space. The last detail is the wall—covered with Ficus pumila, clipped away to reveal a house number *(9)*.►









CHARLESTON'S GREAT GARDENS: They are magnificent examples of how you can make every inch of your backyard beautiful

Charleston's public gardens—such as Magnolia Plantations and Middleton Place—draw thousands of visitors yearly, but the private gardens, open during spring and fall tours and visible through gates and archways, share secrets for today's small-space gardens. How can you create distance in a tiny area? By diminishing perspective to increase perceived space: Here the path actually becomes narrower as it reaches the terminus of the vista, a "far-away" gazebo *(1)*. Sometimes you have to make the most of a given situation: The shell of a burned building that stood behind the main house *(2)* was used to form the walls of a most private garden.



Symmetry is a useful device fo enhancing formality. Two architec tural finials *(3)* dislodged during a earthquake were moved to a tin terrace. To produce a rich experi ence, a short walk through the gar den became a long stroll through miniature maze *(4)*. The back wal of a neighbor's house became garden wall dripping with Chero kee rose *(5)*. Instead of a straigh path, the owners of another hous created a winding one *(6)* with a much interest as possible. Visitors must slow down to take turn or admire a lovely sculpture. Just a glimpse of what i to come is visible from the entryway, and this intricat experience helps transport you from the urban street to th quiet world of the small-space garden.■ —KEN DRUSE

FOR MORE DETAILS, SEE PRODUCT INFORMATION MORE SMALL-SPACE GARDEN IDEAS CAN BE FOUND IN GARDEN GUIDE, PAGE 121



KITCHEN DESIGN





FOR THE COUPLE WHO COOKS TOGETHER

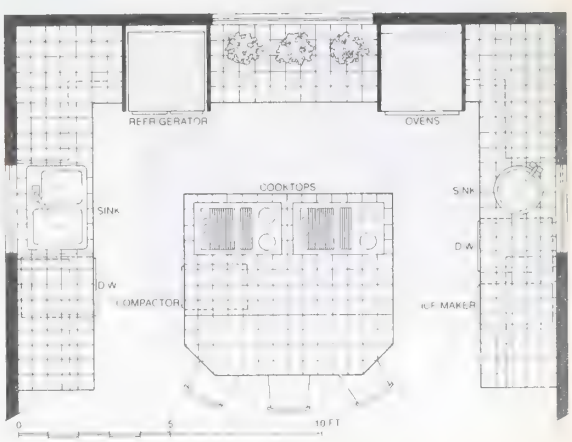
A kitchen of dual luxuries—two dishwashers, cooktops, sinks—for compatible teamwork

This large, luxuriously appointed kitchen offers the best of two worlds. Pine-paneled cabinets and ceramic tile re-create the old-world charm of a European country kitchen, but the plan and appliances are based on a very new-fangled idea—that when husband and wife both work they like to cook dinner together after getting home from the office. "This is a kitchen for serious cooks," says designer Abbey Darer, who planned the room with two of almost every appliance *(see plan)*. "They want to be together but not necessarily to create the same thing. Here they can work side by side at two separate cooktops without ever getting in each other's way." ■

Editor BEVERLY McGUIRE

KITCHEN PLUSES

Materials are as luxurious as the double-appliance plan: paneled pine for cabinets, imported Italian tile for countertops and island, brass for the round sink, wide-plank pine for floors. ● Tile is one of the most practical materials for countertops. It doesn't scratch or stain, and it cleans quickly. ● Ms. Darer designed the kitchen as much for ease when entertaining large groups as for cooking *à deux*. The blue and white breakfast counter is perfect for serving buffet dinners, the brass sink can be filled with ice to serve as a wine cooler, and the two dishwashers make fast work of cleaning up. ● Whirlpool refrigerator, dishwashers, trash compactor and ice maker are designed so they can be fitted with panels to match surrounding cabinets. The panels here were cut to fit by the cabinet manufacturer, but other materials can also be used.



BUILT-IN OVEN WITH MICROWAVE BY WHIRLPOOL; CABINETS BY WOODMODE; IMOLA TILE, AMERICAN STANDARD DOUBLE SINK; BRASS SINK FROM ABBAKA TRADING CO.; BLUE AND WHITE CROCKS, RAG RUNNER FROM EVERGREEN ANTIQUES; LONG SWISS BOWL, COVERED BUTTER BUCKET FROM SWEDISH COTTAGE ANTIQUES, ALL OTHER ACCESSORIES FROM WILLIAMS-SONOMA

FRANCIANO

GATALIF - SIPA-PRESS

Free! Royal Albert thimble for joining now.

The Thimble Collectors Club

Now, at modest cost, you can build your own collection of choice collector's thimbles.

Royal Copenhagen...Wedgwood...Lladro... Ginori...Hutschenreuther...Royal Doulton... Haviland...these and others of the world's greatest porcelain houses will be represented in your collection.



This lovely glass-domed display stand can be an attractive addition to the decor of your home. It and other unusually fine display pieces are offered by the Club to members.

The finest thimbles are works of art in miniature.

Charming and colorful, they add warmth and appeal to a room. They are family treasures to be passed to daughter and granddaughter. It's no wonder millions of people around the world collect thimbles.

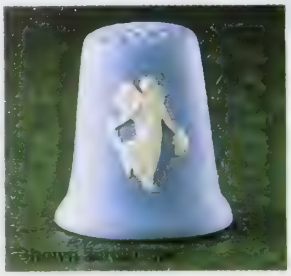
A Lovely Thimble Sent To You Each Month

Now, through membership in the Thimble Collectors Club you can build a collection of the *creme de la creme* of porcelain and china thimbles; a collection which would be practically impossible to assemble on your own.

Each month, you will receive a beautiful thimble. Our representatives are in contact with porcelain houses all around the world. They select only the very best thimbles. Indeed, many of the monthly selections will have been created exclusively for the Club's members.

The thimbles in your collection will bear the names and identifying marks of the great houses that created them. They will reflect the different artistic visions of the various nations and porcelain makers. Thus, the individual thimbles will have infinite variety...yet together they will form a harmonious collection.

A card will accompany each thimble describing the motif on it and the porcelain house which made it.



A Wedgwood thimble in their famous blue Jasper, invented in 1774 by Josiah Wedgwood himself. It depicts their well known Floral Girl. $7.60.



"Enchantment;" a delightful fairy thimble from Royal Worcester. *$7.50.*

This traditional Dutch Windmill design is delicately captured in the beautiful 'Blue Chinese' style, by Royal Mosa. *$8.00.*



An Aynsley *Bird thimble in fine English bone china. $6.80.*

Kaiser *of Germany has portrayed an exquisitely detailed country scene on this delicate thimble. $7.95.*



Haviland *of Limoges presents a lovely violet thimble – perfectly beautiful! $9.50.*

Belleek *of Ireland has hand-painted Shamrocks on this thimble made from their famous Parian china. $7.20.*

No Risk or Obligation

If you are not delighted with any month's thimble selection, you may simply return it within ten days for full refund. And you may cancel your membership at any time.

Modest Cost

One of the nice things about collecting thimbles is that besides being beautiful, they don't cost a lot. The Club's regular monthly selections typically cost about $7.50 to $9.50.

Send No Money Now

To join the Thimble Collectors Club, just send your application. Enclose no money now. You will be billed for your first monthly thimble selection.

Thimble Collectors Club
47 Richards Avenue
Norwalk, Conn. 06857



FREE. ***This* Royal Albert *Thimble For Joining Now.***

The Thimble Collectors Club will send to each new member this lovely "Old Country Roses" bone china thimble from world famous Royal Albert.

Please add $1.50 to all prices for shipping and handling.

Membership Application 01

Thimble Collectors Club
47 Richards Avenue
Norwalk, Conn. 06857

No Payment Required
Simply Mail
this Application.

Please enroll me in the Thimble Collectors Club. Each month I will receive a thimble selected as being one of the very best from the world's great porcelain houses. I am under no obligation. I understand that I may return any thimble within ten days for full refund, and that either party may cancel this membership agreement at any time. As a new member, I will receive a Royal Albert thimble as a free gift

Payment Options (check one):

☐ Please bill me, just before shipment, for my first thimble, the Aynsley Bird Thimble, priced at $6.80.*

☐ As a convenience, please charge my first thimble (priced as above), and each subsequent thimble, at the time of shipment, to my credit card:
☐ VISA ☐ MasterCard

Credit Card No. _____ Expiration Date _____

*Plus $1.50 for shipping and handling. (Conn. residents pay $8.92 to include tax.)

Name _____

Address _____

City _____

State/Zip _____

Signature _____

The Thimble Collectors Club reserves the right to select specific designs included in this collection.

YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

Q This picture is made of paper, watercolor drawings, pressed flowers and dried moss. The walnut frame is 16 inches high. What is it worth? —C.B., Brawley, Calif.



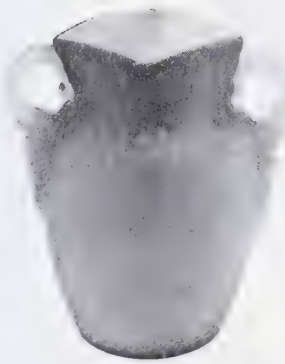
A. Moss had a special meaning to the Victorians of the 1850s and '60s. It represented romance and antiquity. Victorian ladies were expected to create craft projects for their homes. Pictures were made from cut-outs, shells, hair, dried flowers, twigs, tinfoil, wax and many other materials. Moss was often glued on the picture through the 1860s; by the 1870s it had become part of the frame. Yours is worth about $250.

Q My pine and maple settee is 40 inches long. It was made in Pennsylvania long ago. Will refinishing this piece lower the value? —C.P., Evansville, Ind.

A. The Windsor settee has been popular with antique collectors since the 1930s. The low-backed, six-legged stick construction settee was popular in Pennsylvania from about 1790 to 1810. Windsor furniture was usually made from a mixture of woods: some selected for strength, some for flexibility. The finished chair was then painted. Your settee probably was refinished at some time. Look for signs of old paint in small crevices. The usual rule: The less you refinish an antique the better. You might want to remove very bad imperfections, but do not redo the entire settee. Value, in present condition, is over $6,000.



Q My 7-inch-tall satin glass vase is amber to yellow with clear handles. Was this type of glass handmade? —A.S., Houston, Tex.



A. Satin glass was first made during the 1850s. It is named for its easily identified satinlike finish. The glass was exposed to hydrofluoric acid vapor and a velvety finish was the result. Your vase also has a pattern of diamonds made by air bubbles that were trapped in the glass. This is called "mother-of-pearl" or "pearl satin ware." The glass was partially handmade. Your vase has handles that were shaped and applied by the glass worker. Yours dates from the 1880s. It is worth about $250.

Q My 7-foot-8-inch-tall desk with bookcase is made of walnut or a similar wood. Can you help me determine how old it is? —S.V., Columbiana, Ohio



A. There was little need for a bookcase storage unit near a desk in colonial America because there were so few books. By the 1740s Queen Anne-style secretary-bookcases were made. Your piece has the curved top, flame finials, hardware and a leg shape used in the Chippendale style pieces made in Massachusetts from about 1760 to 1780. The best of these pieces were made of mahogany, but walnut, cherry or maple were also used. If your secretary is old, and the restorations are minor, it is worth over $6,000. Reproductions of this style are known and a 1920s example would sell from anywhere between $1,500 and $2,000.■

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NOW. THE LOWEST OF ALL BRANDS.

WHERE TO FIND IT

NO TIME LIKE THE PRESENT TO RESTORE THAT TREASURED ANTIQUE CLOCK TO FINE WORKING FORM

By SYLVIA SUNDERLIN

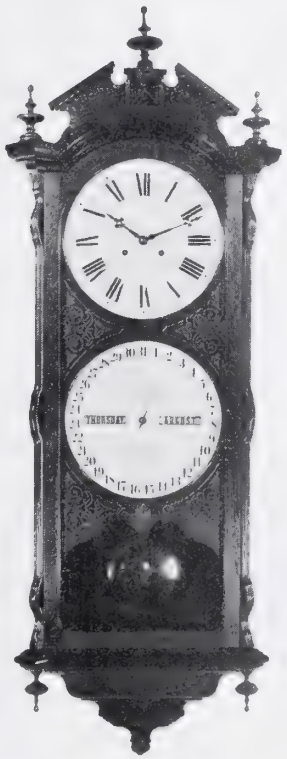
An antique clock that works is a special satisfaction to the owner because it represents a "living" continuity from a past that may reach back 200 years or more. A fine tall case clock or mantel clock also deserves to have its life prolonged in a case that has been carefully repaired if necessary and that has a complete dial with missing hands or numerals replaced. Clockwork and case restoration require widely different skills. There are some clock case restorers who specialize in the rare art of reverse painting on glass (for antique mantel clocks) or eglomise—the restoration of gilded etching on glass.

Clock case restoration

Edwin C. Ahlberg, 441 Middletown Ave., New Haven, CT 06513; (203) 624-9076—The Ahlberg brothers are the third generation in a family antiques shop specializing in 18th-century furniture. They repair antique clocks, mostly American and English, with special skills in restoring inlaid wood. Shop hours: Monday through Friday, 8 A.M. to 5 P.M.; Saturday, 8 A.M. to noon. Telephone before bringing clock for repair.

Burt Dial Company, Box 774, Rte. 107, North Raymond, NH 03077; (603) 895-2879—Peter and Holly Colcord continue a family business in the restoration of old clock dials and reverse painting on glass doors. Telephone or send letter inquiry, enclosing stamped envelope.

The Dial House, Rte. 7, Box 532, Dallas, GA 30132; (404) 445-2877—Martha Smallwood and family have a complete repair service for antique clock dials. They replace hands and other parts and repair any kind of dial surface—metal, porcelain, wood or enamel. Write first with a complete description of the repairs needed. A brochure and appointment card will be sent back to you.



Calendar clock, mid-1800s, automatically adjusts for days of month and leap year.

Elaine Harrison, 7 Park Ave., New York, NY 10016; (212) 889-6247—Fine clock case restoration is the Harrison specialty, particularly restoration or replacement of reverse painting and eglomise or regilding of framework, as in an old banjo clock. She also repairs dials, which includes restoring moon faces. Telephone or send description of clock work needed, enclosing stamped envelope.

Restoration of clockworks

The Clock Shop of Vienna, 109 Church St. NW, Vienna, VA 22180; (703) 938-3990—Donald Sobel has a long-established service in his clock shop for restoring clock mechanisms. He warns of a waiting list and prefers that clockworks be delivered and collected. Fine mechanical and antique mechanisms are his specialty. He welcomes inquiries.

Jordan Knight, 2560 Pennington Road, Pennington, NJ 08534; (609) 737-0761—Mr. Knight's specialty is the restoration of antique long-case or mantel clocks or later clocks worthy of museum quality work. No cuckoo clocks, no clockworks other than mechanical ones are accepted. Write first, describing clock repairs or necessary replacements needed. Include telephone number and stamped envelope.

Washington Clock Company, 2889 Washington St., San Francisco, CA 05115; (415) 921-1253—James Martin and assistants have a flourishing business in the repair of all mechanical and electric clocks. His shop is open 10 A.M. to 5 P.M., Tuesday through Saturday. Bring in your timepieces for repair or telephone your inquiry first.

Case and works restoration

The Clock Shop, 6207 Oak, Kansas City, MO 64113; (816) 333-0542—Brothers Eldon and Bill Falke continue a longtime family business of all kinds of repairs to clocks, both mechanical and wooden case restoration. Write or telephone inquiries with details of work needed.

Gordon S. Converse & Co., 707 Lancaster Ave., Stratford, PA 19087; (215) 964-0224—This firm, which deals in antique clocks, has an extensive restoration service for timepieces from small watches to tower clocks. They do both mechanical works and dials and some case work, including restoration of decorative dial painting, eglomise and provision of missing parts. Inquiries are invited.

Fine Clock Repairs by Whitney, 469 Main St., West Townsend, MA 01474; (617) 597-8472—Richard Whitney and family members specialize in restoration of antique clock casework; they also repair most kinds of clock mechanisms. Shop hours are 10 A.M. to 5 P.M., weekdays, but a written or telephone inquiry is preferred. Specify whether mechanical or case repairs are needed—or both—and include specific details. ■

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Light And Oh, So Satisfying!



JOHN DOMINIS

CALIFORNIA STYLE HAS MADE JAMS ONE OF NEW YORK'S FAVORITE RESTAURANTS. THE WARMING FISH STEW ABOVE IS TYPICAL OF A MIDWINTER MENU THAT OFFERS SUBSTANTIAL FOOD, SURPRISINGLY LIGHT. ▶







Mr. Waxman in his kitchen open to the dining room.

For many New Yorkers the opening of Jams on the smart Upper East Side meant the first opportunity to sample the California cuisine they'd heard so much about. And owners Jonathan Waxman and Melvyn Master provided just the right setting—a well-lighted, spare but elegant space—for their splendid salads, grilled entrees and stunning desserts.

But for Mr. Waxman, the chef, coming east meant a chance to serve dishes that never seemed right in balmy Southern California where he'd made his reputation at Michael's in Santa Monica. "For the first time," he says, "I can serve winter food and now people really want to eat it. Duck, stews, lasagna, cream- and stock-based sauces aren't enjoyed in 75-degree weather."►

The decor of Jams is flavored heavily with colorful contemporary art. Opposite top: *Works by Frank Stella are from the chef's own collection; those by Robert Kushner are on loan from dealer Holly Solomon, a Jams regular.* Opposite: *Slim slices of veal loin grilled over wood charcoal; turnip and potato gratin; baby carrots, zucchini and pattypan squash.*

RECIPES BEGIN ON PAGE 113

Light And Oh, So Satisfying!

JONATHAN WAXMAN'S ECLECTIC CREATIVITY RESULTED IN THE FRESH SPINACH LASAGNA *(BELOW)* FILLED WITH CHINESE ROASTED PORK AND RED CABBAGE FAST-BRAISED IN A BIT OF BUTTER AND OLIVE OIL. RISOTTO WITH ASPARAGUS AND LOBSTER *(BOTTOM)* IS A MIDWINTER DISH THAT HINTS OF SPRING.





Light And Oh, So Satisfying!

"GORGEOUS," IS MR. WAXMAN'S DESCRIPTION FOR BROCHETTES OF SHRIMP, SCALLOPS, SHIITAKE MUSHROOMS AND CHERRY TOMATOES *(BELOW)*. THE WARM SALAD OF ROASTED SWEET POTATOES, GOAT CHEESE AND FIELD LETTUCES *(BOTTOM)* IS DRESSED WITH BALSAMIC VINEGAR AND VIRGIN OLIVE OIL.





The result of Chef Jonathan Waxman's move from California to New York is the brilliant hybrid cuisine of Jams. What Mr. Waxman sees as an "instinct"—to turn with the season to wintry dishes—is tempered at his restaurant by the current inclination toward lighter menus and fresher flavors. Slices of roasted sweet potato turn up in a warm salad with American goat cheese and winter greens; a dish of hearty risotto is delicately flavored with asparagus and lobster. In a stew of fresh fish, fennel and olive oil intensify the flavor, but the broth is a simple 20-minute fumet, and some traditional ingredients, such as cream and long-cooked turnips and leeks, have been omitted in favor of the sunnier flavor of roasted red peppers.

Jams provides evidence that American cooking, in restaurants and at home, has evolved into a style that combines a desire to enjoy sophisticated dishes and luxurious ingredients with a taste for sleeker, quicker foods. Even the urge to comfort the soul with sturdy food on winter's darkest days can meet these demands.■

Editor KATRIN TOLLESON

The California style accommodates an interest in sweet dishes to follow relatively guiltless dining. Right: *Mr. Waxman's interpretation of a winter favorite—Alsatian apple fritters in beer batter with Jams's vanilla ice cream.* Inset: *The public's ongoing passion for chocolate is satisfied by a torte that is much like a baked, ultra-rich chocolate mousse.*



ENTERTAINING PLUS

By BEVERLY McGUIRE

Cheese Ease

To keep your favorite soft cheeses from getting too runny at room temperature, try serving them on a chilled marble slab. Firmer varieties slice best on teak or butcher-block boards. For cutting through a large cheese wheel, a double-handled knife is the tool to lean on. As for wedges, cheese planes and wire slicers are the most reliable and easy-to-use utensils.



FROM TEXTILE TO TABLE

A decorative border evoking the textural weave of fabric inspires Tapestries Twill, a new classic line of dinnerware from Dansk International Design. Created by Jack Lenor Larsen, renowned textile designer and colorist, this porcelain service is available in tan on white with a red rim, or gray on white with a blue rim. A four-piece setting retails for $60. A serving platter, casserole, creamer, beverage server and sugar bowl are also available in this pattern.



Freehanded Florals

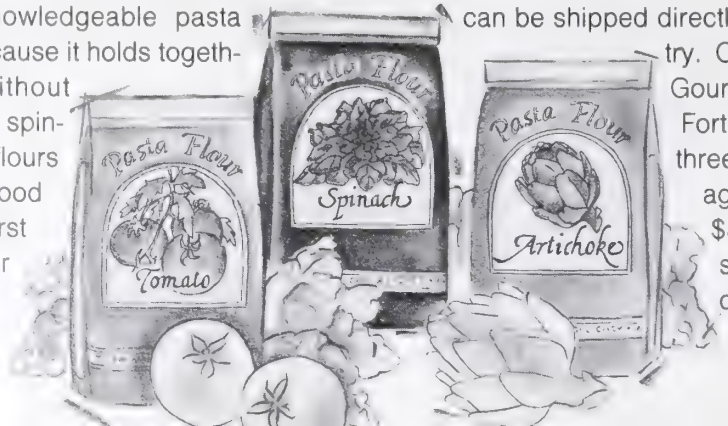
Floral creations that defy the word "arrangement" are the specialty of Joseph Calvo at ZeZé, New York City. His suggestions: a mix of berry and fruit branches, delicate Queen Anne's lace, freesias, several African daisies and single roses for a spontaneous look. Mix seasonal varieties together, says Joseph, who often combines as many as seven or eight different flowers, grasses and branches in a flourish of pastels and vibrant colors.

CULINARY EDITION

A resource for chefs: Arabella Boxer's Book of Elegant Cooking & Entertaining, *by this noted English cookbook author, includes step-by-step guides to everything from the selection of produce and the best kitchen equipment to cooking techniques, presentation and wine.*

Pasta Perfect

The next time you make fresh pasta at home, be sure to try one of these great new vegetable flours from Market Square Food Company. For use in manual or automatic pasta machines, these flours contain semolina, ground from durum wheat. (Knowledgeable pasta chefs prefer semolina because it holds together in boiling water without eggs.) Look for artichoke, spinach, carrot and tomato flours at your local gourmet food shop and then add a burst of color and flavors to your favorite pasta dishes.

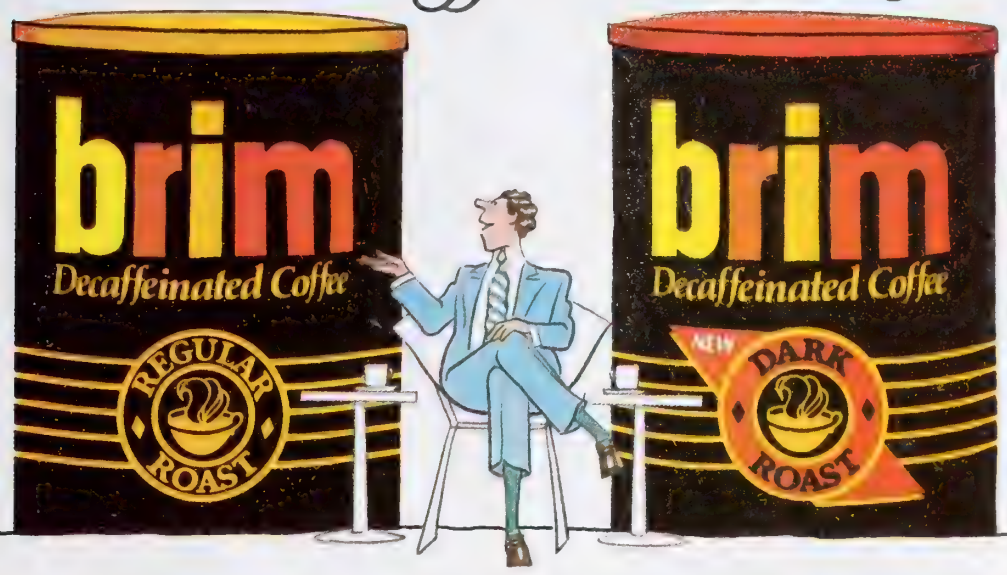


For a special thank-you or hello from far away, surpris friend with a Pasta-Gram from Gourmet Bazaar. Fresh ho made fettuccine and linguine in an assortment of flavo garlic and parsley, tomato and basil, spinach and carr can be shipped directly by mail anywhere in the c try. Call (305) 462-5382 or writ Gourmet Bazaar, 214 SE Sixth A Fort Lauderdale, FL 33301 to o three-, five- or eight-pound p ages: $14.95 ppd., $22.95 p $34.95 ppd. respectively. A sonal message can be encl on the gift card provided.■

FOR MORE DETAILS, SEE PRODUCT INFORM

ILLUSTRATION BY JACK KEELY, PHOTOS BY ALASTAIR FINLAY

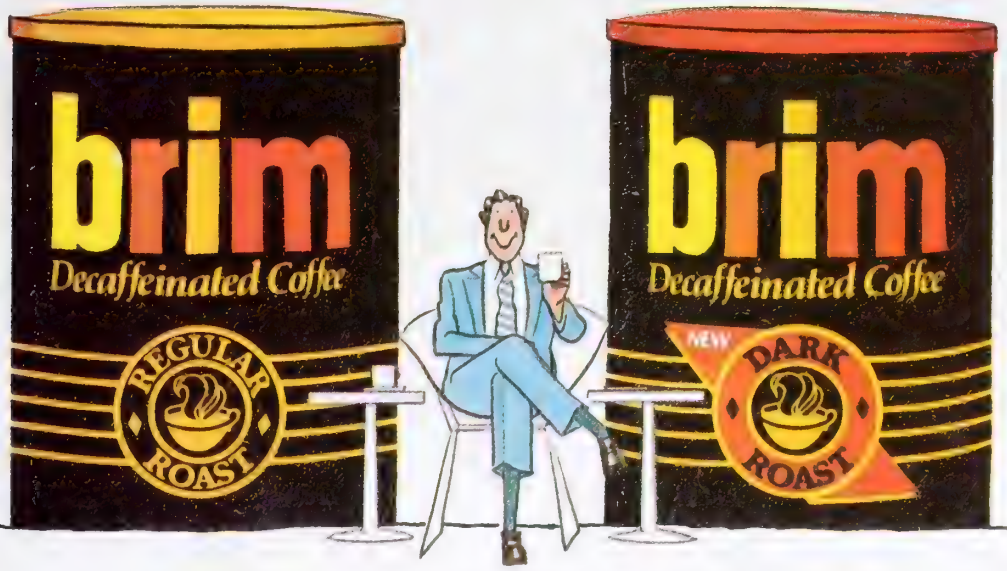
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Regular Roast or New Dark Roast.

WINE & GOOD SPIRITS

By PETER QUIMME

Great Red Rhônes: Hearty Winter Wines



After my usual wine extravagances during the holidays, I'm ready for bargain basics. To me that means good red wines that are undervalued. This year I'm turning to red wines from the Rhône. These are big, rich, full-bodied wines with a warmth of flavor that's just right for hearty winter stews and roasts. Best of all, they're reasonably priced: $5 to $10. Since '78, '79, '80, '82 and now '83 have been excellent vintages, there is plenty of top-quality wine available to choose from.

Northern Rhône: This small region produces concentrated, spicy reds from the Syrah grape. The wines of St. Joseph and Crozes-Hermitage are soft, fruity and rich and are best enjoyed at three to six years of age. Paul Jaboulet Aîne is the name to look for (about $8 for either). Cornas is a robust, tannic wine, excellent with game. Clape and Paul Jaboulet Aîne are the top producers (about $10). Hermitage is deep-flavored and long-lasting. Look for Hermitage from Chavé, Sorrel, and Guigal (about $16). Côte Rôtie is the most complex of these powerful Rhônes. Guigal, Gentaz-Dervieux, and Jasmin are the top producers (about $15). Cornas, Hermitage, and Côte Rôtie can be drunk when young, but these wines are even better served at eight to ten years.

Southern Rhône: A large region, it produces a number of diverse wines in great quantity. Côte-du-Rhône, the basic red, is made mostly from the Grenach grape, and makes a fruity, flavorsome wine that can be enjoyed young. The best, such as those produced by Guigal or Domaine Renjardière, have enough character to stand up to substantial entrees (about $5 to $6). Gigondas is full-bodied and spicy, with more depth than Côte-du-Rhône. The Paul Jaboulet Aîne bottling is excellent (about $10). The best-known Rhône of all is Châteauneuf-du-Pape, which varies from light and undistinguished to rich and satisfying, such as the wines from Château de Beaucastel, Château Fortia, and Domaine de la Vieux Telegraphe ($15). These show best at about six years.

SHOULD YOU LET WINES BREATHE?

Yes, say some wine authorities. They claim that opening a wine well before serving to allow it to come in contact with air (letting it "breathe") improves its taste. A few even insist there is an optimum amount of breathing time for each type of wine.

Nonsense, say other authorities (including many wine producers), who dismiss such advice as mere folklore.

Who is right? Here are some facts.

Some wines *do* seem to change in taste after one or two hours of exposure to air: young, tannic red wines sometimes seem to taste softer and less harsh, and I've found that the bouquet of a few wines, such as vintage port and some Bordeaux, is accentuated after several hours. But virtually everyone agrees there is little point in letting whites breathe before serving.

I usually find, however, that the vast majority of all wines taste their best right after opening. Pouring the wine and swirling it in the glass is usually sufficient to release the wine's fragrance. With prolonged exposure to air, a wine's bouquet actually dissipates, and an older wine, if opened hours prematurely, may fade away long before it's tasted.

The question of whether or not to let wines breathe is also partly a matter of tradition. Many Italians prefer the taste of well-aired Barolos, for example, because they like the softened flavors. Others, like myself, think over-aerated wines lose too much bouquet and taste flat.

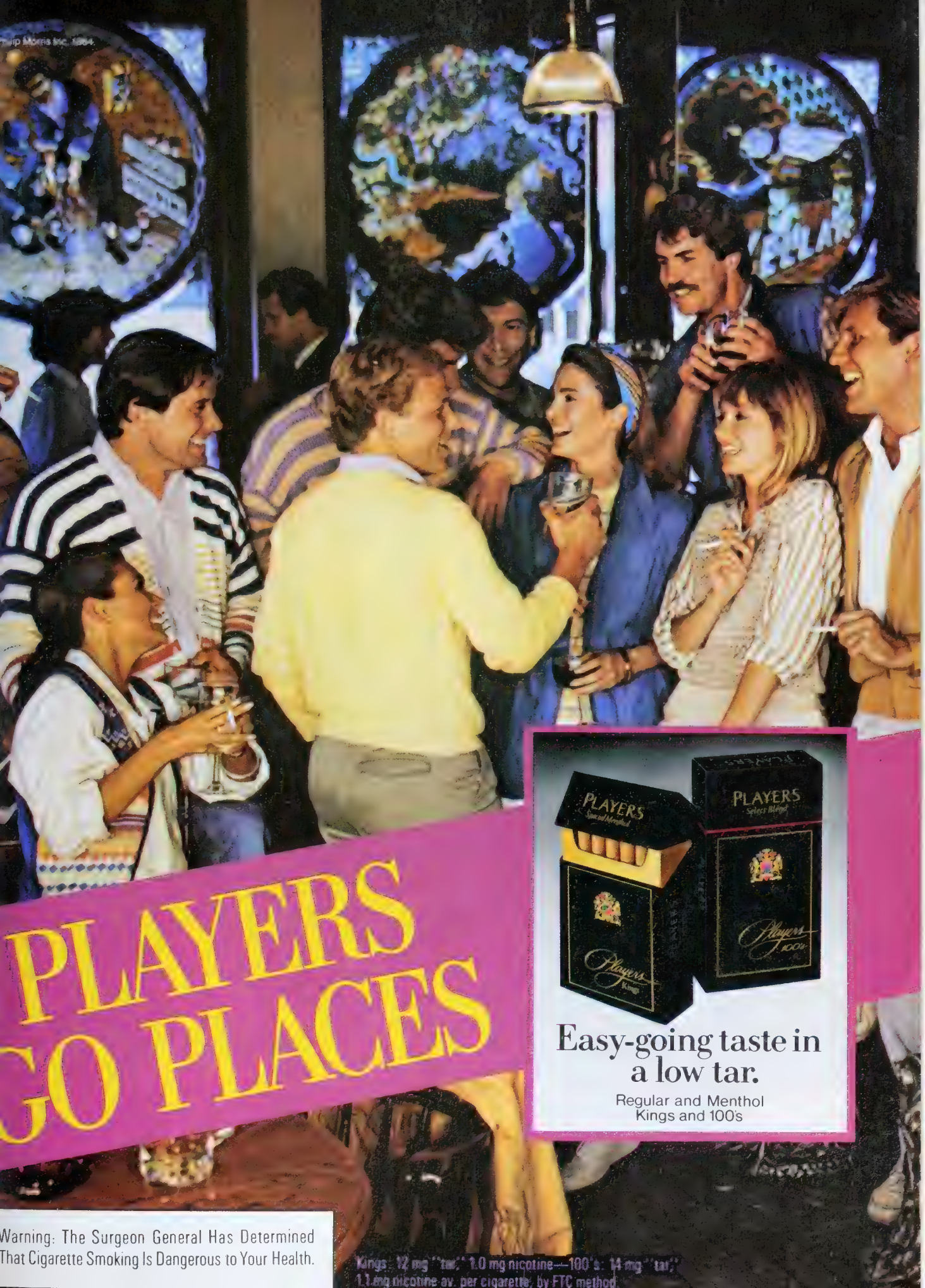
Does this mean you shouldn't pull the cork on the dinner red before the meal starts? Actually, doing so doesn't really expose a wine to very much air and will have little effect on the taste (unless the wine is very old and delicate). But decanting a wine into another container, whether to remove sediment or for convenience in pouring, vigorously aerates wine. That's why I almost always decant just prior to sitting down at the table, unless I'm serving a wine that from past experience I know takes kindly to airing an hour or so.

If you're still in doubt, try an experiment I've done many times. Serve two bottles of the same wine—one just opened and the other decanted hours before—side by side with dinner. You'll find some wines enjoy a breathing spell, others don't. In the process you'll also discover which side of the controversy you're on.

DISCOVERY: An Elegant French Beer

I recently tried a marvelous French beer that's now available nationally in limited quantities: Brassin de Garde De Saint Leonard. This amber-colored brew is creamy and rich, its round texture balanced by a peppery note of hops. (Its flavors are enhanced if it's not overchilled.) This is a beer that looks as sophisticated as it tastes, too: It comes in a wine bottle. Maybe that's why it seems natural to serve it in a wine glass (about $5.50 for a 750 ml. bottle).■




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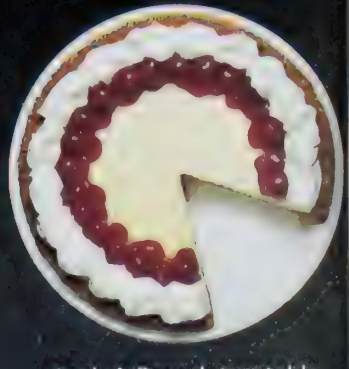
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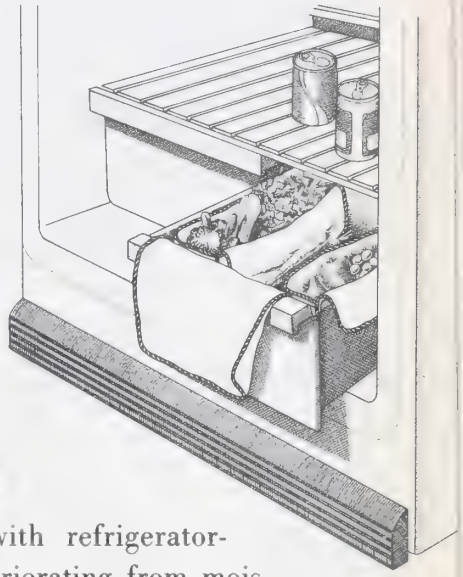
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KITCHEN ESSENTIALS

By KATHLEEN MAHONEY

Cuisine Classics the Easy Way

In Madeleine's Kitchen (Atheneum, $20) is headed for the list of cookbook classics. The fourth of Madeleine Kamman's books, it features over 350 recipes that simplify and lighten classic examples of French cuisine. The result of Ms. Kamman's many years of culinary expertise, its clear explanations and imaginative recipes are guaranteed to turn an ordinary cook into an extraordinary chef.



THE LADDER OF ACCESS



For getting at those hard-to-reach shelves you'll want Polder's step stool with large non-slip steps and handy top rail handle. Made of painted steel, it can be folded flat for storage. It also self locks and is available with two or three steps. Retail price is $32 and $52 for two- and three-step models, respectively.

MERRY CRISPNESS

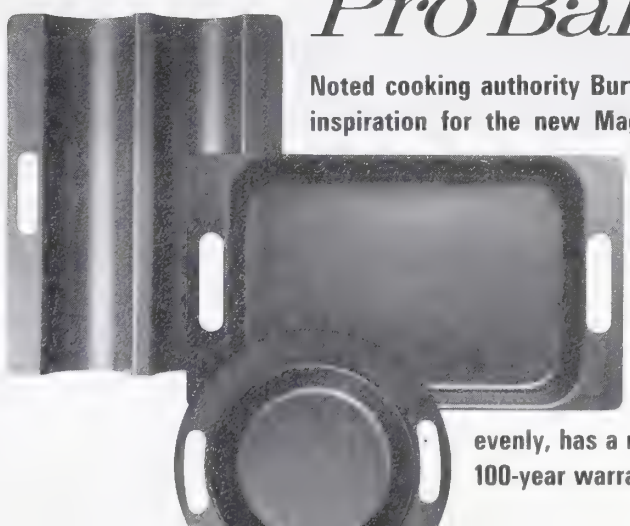
Having a problem with refrigerator-stored vegetables deteriorating from moisture trapped in plastic bags? Vega-Crisp is the solution. Cotton duck liners with pockets for lettuce and celery slip into a refrigerator crisper drawer. The right amount of moisture is retained to prolong freshness. Mail-order from Pantry Products for $17.75 ppd.

New Sink-Top Dispensers

This sink dispenser duo is high on convenience: • From Elkay comes a push-down dispenser to hold liquid soap or lotion. Made of chrome-plated brass, it is attached to an under-sink refillable container; about $54. • Instant hot water is at arm's reach with In-Sink-Erator's "Steamin' Hot" hot water dispenser; about $65.

Mini-Top Loaders

For those with space limitations, Maytag's new S-1000, a top-loading washer with full-size gas or electric dryer on top, offers maximum capacity in minimum space. Its solid-state computerized system diagnoses mechanical problems. Additional features include a moisture sensor control that shuts the dryer off when clothes are fully dry and automatic dispensers for bleach or fabric softener. Approximate retail price is $1,200.

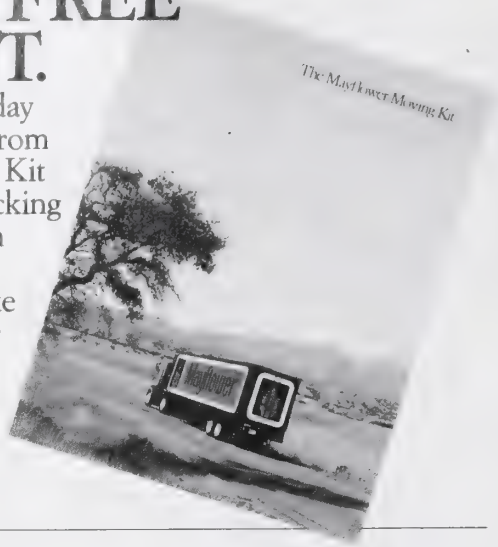


Pro Bakeware

Noted cooking authority Burt Wolf supplied the design inspiration for the new Magnalite Professional Bakeware collection. Made of durable anodized aluminum with easy-to-grip handles, this line of 23 items is attractive enough to go from oven to table. Among its features: It is dishwasher-safe, heats evenly, has a non-stick surface and has a 100-year warranty. From $7 to $24.■

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WBHF

MICROWAVE CORNER

By BARBARA BLOCH and RITA BARRETT

Stew is perfect for a winter night, especially when quick-cooked in a microwave oven.

WINTER BEEF BURGUNDY

- 1 cup beef stock or beef bouillon
- 1 cup Burgundy or dry red wine
- 1 can (16 ounces) crushed tomatoes
- 1/2 teaspoon *herbes de Provence*
- Salt to taste
- Freshly ground pepper to taste
- 2 bay leaves
- 1-1/2 pounds beef for stew
- 12 small white onions, peeled
- 8 to 10 new potatoes, peeled
- 1 package (12 ounces) baby carrots, peeled and cut into 1-inch pieces
- 3/4 pound mushrooms, trimmed
- 2 tablespoons butter
- 3 tablespoons all-purpose flour

☐ Place first 7 ingredients in deep 4- or 5-quart casserole. Stir well. Trim beef and cut into 1-inch cubes. Add to casserole with onions, potatoes and carrots. Cover and microcook on high 10 minutes. Stir, recover and microcook on medium (50 percent power) 30 minutes. Stir, add mushrooms, recover and microcook on medium (50 percent power) 15 minutes. Place butter on piece of waxed paper. Sprinkle flour over butter and knead together to make a *beurre manié*. Break *beurre manié* into very small pieces and add to casserole. Stir well and microcook, uncovered, on high 10 minutes or until gravy is thickened and meat and vegetables are tender. Discard bay leaves and serve with Herbed Corn Bread and a fresh green salad. Serves 4 to 6.

☐ *Hint:* To defrost stew meat, microcook wrapped meat on defrost (30 percent power) 3 minutes. Separate meat, recover, and microcook on defrost (30 percent power) about 3 minutes. Let stand 2 minutes.

HERBED CORN BREAD

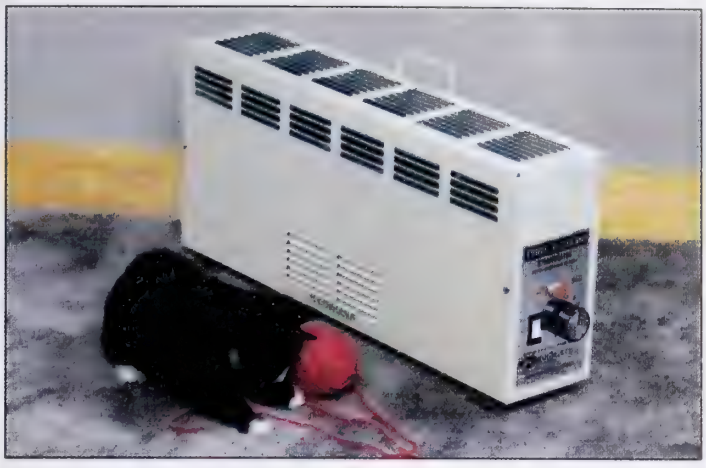
- 2 tablespoons dehydrated minced onion
- 1 cup buttermilk
- 1 egg, lightly beaten
- 1/4 cup vegetable oil
- 1 cup yellow cornmeal
- 1 cup all-purpose flour
- 2 tablespoons sugar
- 2-1/2 teaspoons baking powder
- 1 teaspoon chili powder
- 1 teaspoon salt
- 1/2 teaspoon baking soda
- 1/2 teaspoon thyme
- 1/2 teaspoon oregano

☐ Grease 9-inch round microproof baking dish. Stir minced onion into buttermilk. Add egg and oil and beat with wire whisk until well blended. Set aside. Combine dry ingredients in medium-size bowl. Add buttermilk mixture and stir with wooden spoon until well blended. Pour into prepared dish and smooth top. Microcook on medium-high (75 percent power) 10 to 11 minutes, rotating dish every 3 minutes. Let stand 5 minutes. Cut into wedges; serve warm with butter. Serves 6 to 8.

☐ *Variation:* Add 1 cup grated sharp cheddar cheese. Microcook on medium-high (75 percent power) 11 to 13 minutes. ■

All recipes tested in a 625-watt oven. If the wattage of your oven is lower, additional cooking time will be necessary.

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o your houseplants run you ragged, back and forth, trip after trip, watering can in hand? What you need is an indoor garden hose to water them all in a single trip. The 50′ House Hose lets you take a splashless stream of water where you want it, with on/off and adjustable flow control right at the handle. Separate misting attachment. This improved House Hose comes with dripless adapters to fit most kitchen or bathroom faucets. Special hose tends to recoil after use, simplifying put-away. House Hose costs **$14.00** ($2.95) #A1254, two for **$25.00** ($3.95) #A12542.

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QUICK COOK

Broiled steak and béarnaise sauce followed by crepes fragrant with orange liqueu



We have been consuming less and less red meat in our home over the last two or three years, but every now and then we get a craving for a good steak. I buy what looks good from the butcher—a porterhouse, a small sirloin, or even two shell steaks if I feel like splurging. I especially like to get a steak with a bone in it so that the dogs in our household can also share in our treat.

We have a Garland range in the house kitchen, which has an excellent broiler. I preheat it so that the steak cooks very quickly once it is put in the broiler. A light simple béarnaise, pan-sautéed spinach subtly flavored with garlic, and buttery baked potatoes complete this no-fuss dinner. This is another dinner menu that is easy to multiply for unexpected guests or additional children home for a holiday.

The crepes, served with granulated sugar, butter and Grand Marnier, are one of our favorite desserts. If you wish, melt a bit of apricot preserves over a low flame and spoon them along with the Grand Marnier and butter over the cooked crepes. Crepe batter can be made the evening before, or right after you put the potatoes in the oven to bake. Crepe batter works best if it has at least an hour to rest in the refrigerator before being used. Serves 2.—MARTHA STEWART

Broiled Steak with Béarnaise Sauce

2 shell steaks (3/4 pound each)
1 tablespoon (1/8 stick) unsalted butter

Béarnaise Sauce (makes 1/2 cup):

1/4 cup red wine vinegar
1/4 cup dry white wine
1-1/2 tablespoons shallots, minced
1/2 tablespoon dried tarragon
Salt and freshly ground pepper to taste
3 egg yolks
1 tablespoon lemon juice
1 stick unsalted butter, melted
2 tablespoons minced fresh tarragon or parsley

1. Preheat broiler.
2. To make sauce, boil vinegar, wine, shallots, dried tarragon and salt and pepper in small saucepan until reduced to about 2 tablespoons. Strain, reserving liquid, and cool.
3. In blender put egg yolks, lemon juice and reserved liquid. Mix at high speed. Slowly pour in steady stream of melted butter as mixer runs. When all is well blended, pour sauce into bowl. Stir in minced herbs and correct seasonings. Set aside.
4. Put steaks on broiler rack and broil on each side for 5 minutes. Steak will be rare.
5. Dot steaks with butter, season to taste, and serve immediately with béarnaise sauce.

Pan-Sautéed Spinach and Garlic

2 tablespoons (1/4 stick) unsalted butter
1 clove garlic, peeled and minced
1 pound fresh spinach, trimmed, washed and well drained
Coarse salt and freshly ground pepper to taste

1. Melt butter in large frying pan over medium heat, add garlic, and cook for 2 minutes.
2. Add spinach and sauté over high heat until wilted. Remove from heat. Season and serve at once.

Baked Potato

Preheat oven to 400°. Put 2 large scrubbed baking potatoes in center of oven and bake until tender, about 45 to 50 minutes. Serve with bowls of unsalted butter, coarse salt, sour cream and finely chopped fresh chives.

Grand Marnier Crepes

1/4 cup sugar
1/4 cup Grand Marnier
1/4 cup (1/4 stick) unsalted butter melted

Crepe batter:

3/4 cup cold water
3/4 cup milk
3 eggs
1/4 teaspoon salt
1-1/2 cups flour
3 tablespoons unsalted butter, melted
1 teaspoon Grand Marnier

1. In blender mix all batter ingredients at high speed for 2 minutes. Pour into bowl and refrigerate during dinner.
2. When ready for dessert, heat crepe pan and lightly butter it. Pour about 1/4 cup batter into pan, quickly tilting to run batter over entire surface. Pour any excess back into bowl; crepes should be thin. Trim edges.
3. Cook crepe over medium heat for about 50 seconds on one side, or until it loosens from pan and is light brown in color. Flip with fingers or spatula; cook for another minute. Both sides should be light brown.
4. Remove crepe from pan; sprinkle with sugar, Grand Marnier and a little melted butter, and roll or fold into quarters. Serve hot. Makes 8 to 10 crepes.■



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Cast: Just the two of you. Eggs Benedict.

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COOK'S BOOKSHELF



Square meals are home cooking, forthright food . . . what Americans really *eat . . . or used to"*

What madeleines were to Proust, chicken à la king or macaroni and cheese are to the average American in the throes of culinary nostalgia. So if you find yourself yearning for shrimp wiggle or (perish the thought) Pepsi-Cola cake with broiled peanut butter frosting, turn to *Square Meals* (Knopf, $18), by Jane and Michael Stern, in which the authors of *Goodfood* take a tongue-in-cheek trip back to the days when Betty Crocker was queen. The Sterns have rummaged through old cookbooks for recipes—some delicious, some bizarre—out of an American past when cuisine was a bit less haute than at present. Though the book is geared more towards an entertaining read than planning a balanced meal, it does contain many oldtime favorites, and is a joy to dip into whenever wistfullness gets the upper hand. —ANN ELLIS

Farmhouse Corn Cakes

Corn complements pork. Pigs eat it to grow fat, and we eat it along with pork roast, grunting happily too. If it is corn season when you make the cakes, it is worth scraping kernels fresh from the cob. But frozen or canned nuggets are an adequate substitute. Serve with sweet butter; side the cakes with applesauce or apple butter.

1-1/2 cups all-purpose flour
1/2 cup yellow cornmeal
3 tablespoons sugar
2 teaspoons baking powder
2 teaspoons salt
3 eggs
3/4 cup milk
4 tablespoons butter, melted
2-1/2 cups corn kernels

☐ Sift dry ingredients together. Mix eggs, milk, and butter, and add to flour, stirring gently. Add corn and stir.

☐ Pour in 4-inch-diameter circles onto a well-buttered, heated skillet. Cook 3 to 4 minutes or until golden. Flip cakes; cook 3 minutes more. Makes 10 to 12 corn cakes.

Shrimp Wiggle

A magic brew of bygone flavors—creamy, feminine, reassuring. Shrimp Wiggle is a breeze to make, which is why, according to James Beard, it was for years "in the repertoire of every coed with a chafing dish and every girl who had a beau to cook for." But this is a dish that transcends simplicity.

4 tablespoons butter
2 tablespoons all-purpose flour
1-1/2 cups light cream
2 cups cooked, cleaned shrimp
1 cup tiny cooked peas
1/2 teaspoon salt
1 teaspoon paprika
8 slices white toast, buttered

☐ In large skillet, melt butter over low heat; gradually add flour, stirring constantly for 3 to 5 minutes. Slowly add cream; cook and stir until mixture begins to thicken. Add shrimp, peas, salt, and paprika. Stir well. Heat until shrimp are warm. Serve on toast. Serves 4.

Banana Pudding

In the South, where banana pudding is a favorite specialty, even the most sophisticated adults know to call it by its true name, 'Nanner Pudding, acknowledgment of its purely infantile goodness. This recipe is a variation of one from Buster Holmes's restaurant in New Orleans.

3 tablespoons all-purpose flour
3 cups milk
1 cup sugar
Dash salt
3 eggs, beaten
1 teaspoon vanilla extract
Vanilla wafers
2 ripe bananas, sliced

☐ Mix flour with 1/2 cup milk. Combine remaining milk, floured milk, sugar, salt and eggs in top of double boiler. Cook over boiling water until mixture thickens. Remove from heat; add vanilla and butter; stir until butter melts.

☐ Line bottom and sides of a 10-by-6-by-2-inch baking pan with vanilla wafers; add layer of bananas. Pour pudding over bananas. Top with vanilla wafer crumbs. Refrigerate. Serve cold. Serves 6.■

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LIGHT AND OH, SO SATISFYING!

Continued from page 101

ISH SOUP WITH FENNEL ND RED PEPPERS

- 1/4 pound fennel
- 1 cup fish stock
- 1 lemon
- 2 slices of orange
- 1 slice of lime
- 2 shallots
- 1/4 pound fish cut in 1-inch square pieces
- 1 ounce olive oil
- 1 roasted red pepper
- Salt
- Pepper

] Thinly slice fennel and save sprigs of nnel for garnish.

] Cook fish stock with lemon, or- ge and lime for 5 minutes. Strain.

] Thinly slice shallots.

] Place shallots, fennel, fish, olive l, fish stock and fish in oven-proof an. Place in oven for 5 minutes.

] Peel and seed pepper; chop fine nd set aside.

] Put all ingredients in 4 bowls, istributing evenly. Garnish with ed pepper and fennel. Taste for sea- oning; add salt and pepper if need- d. Serves 4.

EAL WITH POTATO ND TURNIP CAKES

- 1 russet potato
- 2 medium turnips
- 1/2 cup milk
- 4 ounces butter
- Salt
- Pepper
- Olive oil
- 1 cup cream
- 1/2 pound veal loin sliced thinly for scallopini
- 1 ounce fresh thyme
- Carrots
- Squash

] Peel potato and turnip and slice inly. Poach in milk. Butter gratin ish and place potatoes and turnips n dish. Add salt, pepper and 1/2 up cream.

] Bake turnips and potatoes for 10 inutes until golden brown (or use 4 eparate dishes).

] Put salt, pepper and olive oil on he veal and grill until just medium are. Reduce remaining cream with resh thyme, salt and pepper.

] Cook carrots and squash in boil- ng water, toss in 1 ounce butter.

] Arrange plates with turnip cake n middle. Place veal around. Add arrots, squash and serve with re- luced cream sauce. Serves 4.

CHINESE ROAST PORK LASAGNA WITH GREEN PASTA

Pasta:

- 1 ounce spinach
- 6 egg yolks
- 2 cups flour

- 1 head red cabbage
- 2 ounces butter for béchamel
- 2 ounces flour
- 1 cup milk
- 4 ounces mozzarella or goat cheese
- 1/4 pound Chinese roast pork (or smoked ham, chicken or duck)
- Minced herbs
- 3 ounces butter for dotting top of lasagna

☐ *To make pasta:* Briefly poach spinach. Rinse and squeeze dry. Place in a processor with eggs and flour. Pulse machine until it forms a large mass. Roll out pasta according to directions on pasta machine. Leave in 6-inch-wide strips.

☐ Slice cabbage and "sweat" in sauté pan for 25 minutes.

☐ Make béchamel sauce by cooking butter and flour together. Add milk. Cook 25 to 35 minutes. Season well.

☐ Poach spinach noodles in simmering salt water and refresh in ice water.

☐ Butter baking dish and add 1 layer of spinach noodles.

☐ Put layer of cabbage, 1 ounce cheese, 1/3 of pork and 1/3 of the béchamel, along with some minced herbs.

☐ Place layer of noodles, then another

(Continued on page 114)



LIGHT AND OH, SO SATISFYING!

Continued from page 113

portion of béchamel, cabbage, continuing until ingredients are used up. End with layer of pasta. Dot with butter and cover with aluminum. Bake in 450° oven for 15 to 20 minutes until hot. Serve hot or cold. Serves 4.

ASPARAGUS AND LOBSTER RISOTTO

- 1 onion
- 2 ounces olive oil
- 1 cup Arborio rice
- 1 lobster (1-1/2 pounds)
- 1/4 pound asparagus, large variety
- Salt
- Pepper
- 2 tablespoons fresh herbs
- 2 ounces butter
- 1 ounce white truffle (optional)

☐ Finely mince onion. Slowly cook onion in olive oil for 5 minutes. Add Arborio rice and continue to cook for 5 more minutes.

☐ Poach lobster in 1-1/2 quarts water that has been heated to rolling boil. Cook for 3 to 5 minutes. Take out of shell and slice thinly.

☐ Remove lobster; start adding water to rice, constantly stirring with spoon.

☐ Poach asparagus in water for only 1 to 2 minutes and quickly slice asparagus and add to rice. Continue to stir.

☐ When rice is al dente and liquid is slightly soupy, add salt, pepper, herbs and lobster, and at last minute add butter. Serve quickly. Serves 4.

BROCHETTES OF LONG ISLAND BAY SCALLOPS WITH FRESH SHRIMP

- 1 red bell pepper
- 1 basket cherry tomatoes (small)
- 4 ounces shrimp (deshelled)
- 4 ounces scallops (bay or sea scallops)
- 1/4 cup olive oil
- Salt
- Pepper
- 1 shallot
- 2 ounces red wine vinegar

☐ Blacken red pepper over open flame. Let cool. Peel, seed and finely chop pepper. Set aside.

☐ Make brochette by alternating one cherry tomato, 1/2 shrimp, tomato, scallop on brochette stick or skewer and repeating 2 or 3 times. (*Note:* Mushrooms, such as shiitakes, can also be threaded on the skewers.)

☐ Marinate brochettes with a little olive oil, salt and pepper.

☐ *To prepare sauce:* Finely dice shallot. Mix in stainless steel bowl the shallots, chopped red pepper, remaining olive oil, vinegar, salt and pepper to taste.

☐ *To cook brochette:* either place in broiler section in oven (approximately 2 minutes per side) or grill over small hibachi. Serve immediately with shallot-pepper sauce. Serves 4.

TORTE AU CHOCOLATE

- 8 ounces bittersweet chocolate
- 8 ounces butter
- 4-1/2 ounces flour
- 9 ounces sugar
- 6 whole eggs

Ganache:

- 6 ounces bitter chocolate
- 6 ounces cream
- 1 ounce butter
- Cocoa powder to decorate

☐ Melt chocolate and butter in bain marie until incorporated.

☐ In stainless steel bowl, combine flour, sugar and eggs, using a wooden spoon, until homogeneous.

☐ Combine chocolate and flour mixtures and beat with wooden spoon for 10 minutes for best results. (A machine may be used if desired.)

☐ Pour into 8-inch diameter round baking pan and bake in 390° preheated oven for approximately 20 minutes.

☐ Unmold and cool.

☐ To make ganache, melt chocolate and butter over water. Add cream.

☐ Frost cake with warm ganache. When cool, dust with cocoa powder. Serves 8.

APPLE FRITTERS

- 2 egg yolks
- 2 teaspoons sugar (superfine sugar)
- 1/4 cup stale beer
- 3 tablespoons flour
- 1 tablespoon cream or milk
- 1 small pinch salt
- 1/2 quart peanut oil
- 3 apples (Pippin, Jonathan or McIntosh)
- 2 egg whites

☐ Beat egg yolks and sugar together for 1 minute with whisk.

☐ Add beer; slowly add sifted flour, cream or milk with pinch of salt.

☐ Let stand 1 to 2 hours in warm place.

☐ Heat peanut oil to 350°; slice apples into 1/2-inch-thick wedges.

☐ Beat whites to form soft peaks.

☐ Gently fold 1/4 of egg whites into egg yolk mixture. Add rest of egg whites and fold in egg yolk mixture.

☐ *To prepare:* With tongs, gently dip apple wedges into egg yolk mixture. One by one place into heated oil. Cook for approximately 1 to 3 minutes until golden brown. Serve immediately with scoops of vanilla ice cream. Serves 4.■





PORTRAIT OF A FRONTIER FAMILY

Continued from page 77

nd as natural as a tree. She encouraged ll her grandchildren along the same ines without ever being puritanical, dog- natic or emotional. She improved her nind and enriched her life, and the lives f all around her every day she lived. She elighted in what was at hand instead of earning for things out of reach."

These memories go back 50 years and nore and seem almost unbelievably idyl- ic. Yet the long memory of this pioneer ast has left its imprint. Now as then, veryone eats together at "the cook- hack's" picnic-style tables and benches. The ranch freezer, stove, ice-maker and inen closets are institution-size. The rug- ed plates are no longer enamel but stain- ess-steel, and always there is a plate for ne more. Ranch cook John White wrote small cookbook of big recipes. (Every- ne here seems to have a story and the usto to tell it.) He writes: "Mr. Watt is eally generous when it comes to meal- ime. We feed 10 to 25 people every day. At times like hunting season, Thanksgiv- ing and Christmas, it varies anywhere from 25 to 50. My boss cooks some mighty good steaks for his guests when I'm not around. He is famous for his hush puppies that he makes at fish fries." Watt's sister Ethel, in her book *Reminis- cences,* quotes a humorous cowboy's reci- pe for making strong ranch-style coffee: "Oh, I just throw in a horseshoe. If it floats, it's done." But how do you know how much of anything to fix? "Watt works on the loaves-and-fishes princi- ple," a niece says, "and it usually works."

Jolly conversation is another lingering tradition. Watt, like his parents before him, sprinkles his speech with a colorful lingo now interwoven in the family's speech. "Sit steady" and "Pay no tench" are his admonitions if a small child ("not even a notch on a stick") gets cranky at table or an older one is mad ("plumb swole") and "ready to get out of the harness." "Indeed *bueno*" is his compli- ment for something good or well done, and having a good time is something this family does *bueno* indeed.

"As far as the eye can see/sure is a pretty piece of property" is a song and a belief nearly everyone shares in Albany, Tex. "Work is a song you sing with your hands," is another one. They come from a musical pageant, the Fort Griffin *Fan- dangle.* Written, costumed, acted and danced every year for nearly 50 years by local people, it is their way of telling and retelling their frontier history. Four gen- erations of the Matthews and Reynolds family have performed in this outdoor spectacle. Watt Matthews provides the covered wagons and horses and mules to pull them. *Fandangle* is virtually a telling of his family's own story.

Two songs from *Fandangle* sum it up: "Up by daylight and goin' strong by can- dlelight" and "It takes more than fine stone to make a hearth."■

—MARYBETH LITTLE WESTON

Ms. Weston is a trustee of The National Wildflower Research Center, founded by Lady Bird Johnson and dedicated to the preservation and cultivation of wildflowers across the country. For information write: The National Wildflower Research Cen- ter, 2600 FM 973N, Austin, TX 78725.

DECORATING & DESIGN

Continued from page 13

ous position of developing our own. We put practicality before everything else. Our smoothly functioning kitchens, bathrooms and storage system are the envy of the world. However, I do think that the exciting experiments going on in Italy and England have encouraged me to take bolder steps toward taking risks I've had in mind for a while. My work is often described as 'internationally eclectic.' I've just finished a project in a post-modern-designed house that imposed constraints I would have very much chafed under even three years ago. But now I find I rather enjoy working out the solutions to problems my country-oriented preferences might have formerly rejected. Modern and country really can live together. Risk-taking, is an American characteristic."

Mario Buatta is world famous for his interpretation of English decorating in an American idiom. He thinks we have a long way to go, though, before the right kinds of lasting changes actually "take."

"Until we start looking at the tiny boxes we're still building there's very little that's really going to matter—our trends, Europe's or anybody else's," he says. "Why can't we learn from traditions of proportion? Why do we still have wrong windows, wrong doorways, low ceilings and no architectural distinctions brought to rooms while they're being built? What isn't changing in America is that we don't cherish those design elements that give rooms their own character. The first thing I always have to do whenever I accept a new project is to bring out a room's own personality long before I conceive its decoration. Empty, boxlike rooms don't inspire anyone. People tell me they love the English country look because the rooms feel as if 'they'd always been that way.' That emotion comes from liking what you have and keeping it. Well-proportioned rooms, good ceilings, good floors and (anything but picture) windows provide the background for things you'd like to keep in a house you'd like to stay in. "To me that's a change worth making."■

—PAULA RICE JACKSON

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(R)—Retail store
(T)—Trade only. Fabrics coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact resource or House Beautiful Reader Service, 1700 Broadway, New York, NY 10019.
All prices are approximate.

HB MARKETPLACE

●*Page 16:* **Orbit tea set**—Mikasa (T), 41 Madison Ave., NY 10010. **Tea-Set,** limited edition, complete services only, no open stock, all Rosenthal dealers—Rosenthal USA (T), 41 Madison Ave., NY 10021. **Parly Black stainless flatware,** five-piece place setting $50—Henri Bendel (R), 10 W. 57th St., NY 10019. **House tea set**—Brookville Pottery (R), Box 848 Brookville Hollow Road, Stockton, NJ 08559. **Magic Flute porcelain tea set,** complete dinner service available—Rosenthal USA (T), 41 Madison Ave., NY 10010. **Decoratif tea set**—Mikasa (T), 41 Madison Ave., NY 10010. **Perouges tea set**—Cherchez (R), 864 Lexington Ave., NY 10021.

●*Page 17:* **Old Country Roses tea service** by Royal Albert, also rectangular cake plate and round cake plate; complete dinner service available—Royal Albert Division of Royal Doulton (T), 41 Madison Ave., NY 10010. **Antique tea cloths,** $125; **napkins,** $30 each—Cherchez (R), 864 Lexington Ave., NY 10021. **Antique blue and white pitcher,** $150—Lenox Court Antiques (R), 972 Lexington Ave., NY 10021. **Affection silver plate flatware,** five-piece place setting, $66.75; **dessert server,** $20; **five o'clock teaspoons,** $7.50 each—Oneida Silver Smith (M), Kenwood Ave., Oneida, NY 13421. **Sterling silver antique sugar cube tongs,** Prince George III period, 1798, $175—James Robinson (T), 15 W. 57th St., NY 10019. **Victoria sponge cake and scones**—Country Host (R), English Food Specialists, 1435 Lexington Ave., NY 10028. *Bottom:* **O-Nami tea set,** complete dinner service available—Mottahedeh and Co. (M,T), 225 Fifth Ave., NY 10010. **Affection silver-plated teaspoon**—Oneida Silver Smith (M) Kenwood Ave., Oneida, NY 13421. **White wicker and wood bed tray** with removable tray, reading stand with three positions and side baskets, $100—The Wicker Garden (R), 1318 Madison Ave., NY 10128. **Boudoir pillows,** $40 each, twin size sheet, $300—Anichini (R), 7 E. 20th St., NY 10003. **Pastel mohair throw,** $575—Woolworks (R), 838 Madison Ave., NY 10021.

DECORATING DIRECTIONS

●*Page 47 and cover:* **Designer**—Pauline B. Boardman, 245 Park Ave., NY 10167. **Effingham blue chintz #8400 fabric** for canopy bed hangings, headboard, dust-ruffle, dressing table skirt, balloon-shade window treatment; **Dotted Chintz rosette # 901 lining** for canopy; **Coral Trunks red and green #5453 pillow fabric**—Cowtan & Tout (T), 979 Third Ave., NY 10022. **Burgundy trim**—Old World Weavers (T), 979 Third Ave., NY 10022. **Rag rug**—Stark Carpet Corp. (T), 979 Third Ave., NY 10022. **Flowers in Blue Bowder Portuguese rug**—Eleanor Jones Needlepoint Rugs (R,T), 188 Hellary Lane, Penfield, NY 14526. **Bamboo night table and silver-framed mirror**—R. Brooke Ltd. Antiques (T,R), 138½ E. 80th St., NY 10021. **Bedcover, linens, pillow shams, breakfast tray, linens on breakfast tray, breakfast set**—D. Porthault (R), 57 E. 57th St., NY 10022. **Marshall Field chair**—Henry E. Urban Inc. (T), 652 First Ave., NY 10016.

(Continued on page 118)

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PRODUCT INFORMATION

Continued from page 116

●*Pages 48 and 49:* **Designer**—Josef Pricci Ltd., 970 Park Ave., NY 10028. **Mitsuko cotton glazed chintz** on upholstered sofa, chair and tablecloth underskirt; **Carre Cirque #31907/1 rayon window treatment fabric; Ciliegia Commodoro #32218/4 striped silk pillow fabric**—Clarence House (T), 40 E. 57th St., NY 10022. **Upholstered furniture and curtains** by Delta Upholsterers (T), 423 W. 55th St., NY 10019. **Yellow and white striped silk taffeta**—Cowtan & Tout (T), 979 Third Ave., NY 10022. **Chalamar blue and cream dhurrie rug**—Rosecore (T), 979 Third Ave., New York 10022. **Custom-made painted wood coffee table** in strié effect; **18th-c. porcelain Meissen bird,** 18th- and 19th-c. blue and white export porcelain—John Rosselli (T), 255 E. 72nd St., NY 10021. **English drop-leaf table; pair of 18th-c. Hepplewhite open armchairs; pair of 18th-c. Victorian footstools; Chinese bamboo table, 18th c.; black lacquer and gilded chinoiserie chest, 18th c.; painted and gilded folding screen, 18th c.; blue and white export porcelain, 18th and 19th c.; rare collection of Royal Crown Derby porcelain monkey orchestra**—Kentshire Galleries (T), 37 E. 12th St., NY 10003. **Collection of sterling silver boxes**—James II Galleries, (R,T), 15 E. 57th St., NY 10022. *Bottom left:* **Ciliegia Commodoro striped silk fabric #32218/4** on pair of upholstered miniature chairs—Clarence House (T), 40 E. 57th St., NY 10022. **English spider Pembroke table,** 18th c.; **chinoiserie clock,** 18th c.—Kentshire Galleries (T), 37 E. 12th St., NY 10003. **Collection of miniature blue and white porcelain**—James II Galleries (R,T), 15 E. 57th St., NY 10022. **Brass Victorian magazine rack**—Nancy Brous Ltd. (T), 979 Third Ave., NY 10022.

●*Pages 50 and 51:* **Designer**—Kevin McNamara, Inc., 541 E. 72nd St., NY 10021. **Custom-made rug of needlepoint fabric** lined and pieced together; **floral cotton fabric #90246-10 on custom-made Marshall Field chair; woven floral fabric #60615-01 on antique Louis XV open armchair; woven floral fabric #60615-01 on small pillow; tassel fringe #90246-10, cord #90439-12 on large pillow**—all from Brunschwig & Fils (T), 979 Third Ave., New York 10021. **Silk fabric #32169-1 blue, red, yellow, white stripe for curtains**—Clarence House (T), 40 E. 57th St., 10022. **Tassel fringe #759, Squiggle #5611 curtain lining fabric**—Cowtan & Tout (T), 979 Third Ave., NY 10022. **Tassel #T2789-1** on large pillow—Scalamandré (T), 950 Third Ave., NY 10022. **Blue Venetian mirror**—Garrick C. Stephenson Antiques (R,T), 50 E. 57th St., NY 10022. **Antique Louis XVI limestone 18th-c. mantelpiece**—Danny Alessandro/Edwin Jackson Ltd. (R,T), 1156 Second Ave., NY 10021. **Antique Prince of Wales Lamp**—Kevin McNamara Inc. (T), 541 E. 72nd St., NY 10021. **Candlestick lamp with black shade**—Paul M. Jones (T), 979 Third Ave., NY 10022. **Claire De Lune lamp**—John Copper (M), Woodstock, NY 12498; available through Paul M. Jones (T), 979 Third Ave., NY 10022. **Wooden candlestick holders**—John Rosselli (T), 255 E. 72nd St., NY 10021. **Antique black lacquered bookcase with gilded finials**—Clifford H. Stanton (R), 8 Job's Lane, Southampton, L.I., NY 11968. **Sink, polished brass basin set**—Peguerin (M), 23 James St., New York 10038. Media equipment, custom designed—Audio Design Associates (M), 610 Mamaroneck Ave., White Plains, NY 10605. *Top left:* **Designer**—Robert Metzger Interiors, 210 E. 55th St., NY 10022. **Hand-painted sisal carpet**—Paterson, Flynn & Martin (T), 950 Third Ave., NY 10022. **Patchgrain wallpaper in shrimp #12776.06; Menars #66472.01 drapery wall treatment, blue chintz, Menars border #66482.01 valance fabric, Candy Swirl #66460 sheer curtain; Oxford Chevron Stripe #60380 on upholstered benches**—Brunschwig & Fils (T), 979 Third Ave., NY 10022. Installation of **fabric wallcoverings, draperies, upholstery**—Millilo & Interiors Inc. (T), 207 E. 84th St., NY 10028. **Pair of brass upholstered benches, Victorian birdcage, painted bed and china service**—Robert Metzger Interiors (T), 210 E. 55th St., NY 10022. **Pair of faux bamboo armchairs, round Biedermeier table**—Newel Art Galleries (T), 425 E. 53rd St., NY 10022. **Nest of Chinese lacquered tables,** 19th c.—Rose Cummings (T), 232 E. 59th St., NY 10022. **Bed linens**—David Forster (T), 308 E. 79th St., NY 10021. **Painted red and gilded scroll box**—Lorin Marsh Ltd. (T), 979 Third Ave., NY 10022. **Shagreen picture frame, small shagreen box, red jasper ashtray**—Karl Springer (T), 306 E. 61st St., NY 10021. **Charles X breakfast tray table**—Chrystian Aubusson Antiques (R,T), 969 Third Ave., NY 10022.

●*Pages 52 and 53:* **Designer—**Michael de Santis, 1110 Second Ave, NY. **Natural bleached oak club chairs, chaise and sofa, off-white sailcloth fabric on cushions, Saint Maximin stone console table #1503 with brass ornamentation, Flèche brass lamp #6008 with white shade, LYS brass wall lamp #6146**—Mirak (T), 3461 W. Alabama, Houston, TX 77027; LCS (T), 1059 Third Ave., NY 10021. **Mirrored wall**—John Depp Inc. (R), 41-40 38th St., Long Island City, NY 11101. **Upholstered walls**—Custom Wall Service Inc. (R), 3 College Road, Monsey, NY 10952. **Shades**—Ronald Jonas Interiors Inc. (T), 30 W. 26th St., NY 10010. **Ondine wall fabric**—Manuel Canovas (T), 979 Third Ave., NY 10022. **Glacé fabric for Roman shade**—Groundworks (R), 251 E. 58th St., NY 10022. **Beveled mirror,** 48-inch diameter—Carol Gratale Inc. (T), 979 Third Ave., NY 10022. **Fiesta series II by Sally Anderson**—Works II Gallery (R), 28 Job's Lane, Southampton, L.I., NY 11968. **Dhurrie cotton rug**—Stark Carpet (T), 979 Third Ave., NY 10022. ***He and She* sculpture** by Carla Raben—Shirley Scott Gallery (R,T), 12 Job's Lane, Southampton, L.I., NY 11968; Shirley Scott Interiors (R,T), 10 East End Ave., NY 10021. **Two-tiered marble glass and brass table**—Ron Seff (T), 232 E. 59th St., NY 10022. **Hanging brass track light**—Light Inc. (T), 1162 Second Ave., NY 10021. **Brass fireplace tools, pine mantel**—Danny Alessandro/Edwin Jackson Ltd. (R,T), 1158 Second Ave., NY 10021. **Hand-painted tiles**—Clara Thompson, 19 E. 75th St., NY 10021. **Black/green wrought iron terrace furniture with canvas cushions**—Jay Clark (R), 110 S. Robinson Blvd., Los Angeles, CA 90048. **Audio and video bar cabinet with satin lacquer finish, green metallic and gold leaf trim designed by Michael de Santis**—S&R Woodworking (R), 1144 Bronx River Ave., Bronx, NY 10472. **Audio and video equipment**—Audio Command Systems (R), 46 Merrick Road, Rockville Centre, NY 11570. **Vase** by Lyn Riccardo—Works Gallery (R), 14 Job's Lane, Southampton, NY 11968. **Florist**—Michael Grim (R), PO Box 1867, Sag Harbor, NY 11963.

●*Pages 54 and 55:* **Designer—**Michael de Santis. **Tented ceiling**—Ronald Jonas Interiors Inc. (T), 30 W. 26th St., NY 10010. **Linantour fabric on ceiling #80-16-01, tundra by ZOO-Ink**—Ian Wall (T), 979 Third Ave., NY 10022. **Calacatta marble top oval dining table with iron base and brass detail, Lucullus series #10DI by Mirak; Guyenne upholstered dining chairs: armless #4058, armchair #4055, natural finish with white rub-through; Nobilis Jacquard #9633, upholstery fabric color 82**—LCS (T), 1059 Third Ave., NY 10021. **Olympus hand-painted floor canvas** by Paul Kelly (R,T), 817 West End Ave., NY 10025. **Belgium antique chandelier,** 19th c.—Clifford H. Stanton (R), 8 Job's Lane, Southampton, L.I., NY 11968. **White plaster sphere columns**—Niedermaier (T), 435 Hudson St., NY 10014. **Celadon green vase and Singapore plates**—Lorin Marsh Ltd. (T), 979 Third Ave., NY 10022. **Crystal plates, terra-cotta Elsa Peretti bowls, Baccarat crystal goblets, Salem sterling silver flatware and crystal ice bucket**—Tiffany & Co. (R), 727 Fifth Ave., NY 10022. **Place mat and napkins**—Kassatly (R), 54 Job's Lane, Southampton, L.I., NY 11968; 238 Worth Ave., Palm Beach, FL 33480. *Bottom left:* **Bonded bronze sculpture** by Vincenzo Leggiadro—Shirley Scott Gallery (R&T), 12 Job's Lane, Southampton, LI 11968; Shirley Scott Interiors (R,T), 10 East End Ave., NY 10021. **Floors**—William J. Erbe (R), 434½ E. 75th St., NY 10021. **Collage painted floor canvas**—Paul Kelly, 817 West End Ave., NY 10025. **Linen wallcovering**—Kirk-Brummel Associates (T), 979 Third Ave., NY 10022. **Genesee quality carpet,** 100 percent wool—Harmony Carpet (T), 979 Third Ave., NY 10022. **Terra cruda umbrella stand**—Lorin Marsh Ltd. (T), 979 Third Ave., 10022. ***Changing Direction*** painting by Ken Weaver, 1036 Dryer Pl., Laguna Beach, CA 92651.

●*Pages 56 and 57:* **Designer—**Zajac & Callahan Inc., 95 Horatio St., NY 10017. **Upholstered furniture, sofa, club chair, ottoman and valance fabric, Charlotte Ruching #1400.02 and Charlotte Border #1430.02; pair of Louis XVI armless chairs with shell carved legs and upholstered seat and back fabric, Shanghai #1600.05 and Shanghai China Garden Border #1620.05; mahogany floor lamp with scalloped edged lamp shade, brass wall lamps, Rattan étagère with tooled leather trimming, zebrawood dining table with crackled lacquered edge; Florence Chaney dining chairs, Cecils Basket Weave #1800.02 fabric with leather gimp trim; Le Galon #1530.05 draped table fabric border**—Zajac Fabric Wallpaper & Furniture Inc. (T), 979 Third Ave., NY 10022. **Collection of Palissy and antique beaded pillows, Regency Tole chandelier, Regency dog painting—J.** Garvin Mecking Inc. (T,R), 72 E. 11th St., NY 10003. **Antique round Japanese painted tray**—Naga Antiques (R,T), 145 E. 61st St., NY 10021. **Needlepoint rugs**—Doris Leslie Blau Inc. (T), 15 E. 57th St., NY 10022. **Pine Gothic mirror**—H.M. Luther (R,T), 61 E. 11th St., NY 10003.

●*Page 58:* **Designer—**George Constant, 425 E. 63rd St., Apt. #96, NY 10021. **Bronze and glass chandelier American antique jars** (3) holding beans—Marvin Alexander (T), 315 E. 62nd St., NY 10021. **Vienna hexagonal vase #952 white; large octagonal vase #958**—International Contract Furnishing (T), 305 E. 63rd St., NY 10021. **Black/white tile floor covering**—American Floor Products Co. (T), 5010 Boiling Brook Parkway, Rockville, MD 20852. **Natural maple satin rubbed side chairs** (3)—LCS (T), 1059 Third Ave., NY 10021. **Seat cushions and curtains**—Studio M (T), 118 E. 28th St., NY 10016. **Curtain fabric #HC 76525**—Henry Cassen (T), 979 Third Ave., NY 10022. **Hampton Stripe chair fabric** by New Market Designs—Ian Wall (T), 979 Third Ave., NY 10022. **Custom-designed table**—Simos (T), 47-07 30th Place, Long Island City, NY 11101. **Custom wallpapering**—Polo Painting (T), 95-11 80th St., Ozone Park, NY 11416. **Japanese stack boxes #21135 CH1870, small Japanese chest, #2096 CA1880**—Lorin Marsh (T), 979 Third Ave., NY 10022. **Sink faucet**—Hastings Tile & Lil Bagno Collection (T,R), 201 E. 57th St., NY 10022. **Beans in jars**—Goya Foods Inc. (T), 100 Seaview Drive, Secaucus, NJ 07094. **Majolica oval platter, green/white, compote with leaf/fern design, plates with leaf design, plate gold/blue; cream container, terra-cotta baking dish**—John Rosselli Antiques (T), 255 E. 72nd St., NY 1002

●*Page 59:* **Designer**—Ronald Bricke & Associates, 33 E. 69th St., NY 10021. **Magique chintz on sofa and art deco lounge chair**—Cowtan & Tout (T), 979 Third Ave., NY 10022. **Tahiti sisal floor tiles; Wintergreen silk pillow fabric**—Jack Lenor Larsen (R,T), 41 E. 11th St., NY 10003. **Satin and voile cotton stripe fabric; rough white linen fabric on open armchair**—Lee Jofa (T), 979 Third Ave., NY 10022. **Custom-made white DuPont Corian computer table**—Salisbury Sales Co., 25-20 40th Ave., Long Island City, NY 1110

(Continued on page 12

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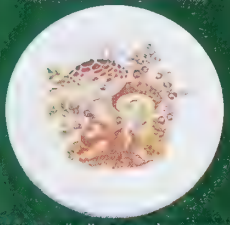
115 Golden Asia
Almond Only



304 Mushrooms
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PRODUCT INFORMATION

Continued from page 118

Custom-made faux rosewood art deco open armchair—Ronald Bricke & Associates (T), 333 E. 69th St., NY 10021. Chairs upholstered in Lee Jofa rough white linen fabric 979 Third Ave, NY. **Sterling silver picture frames, crystal perfumers, silver box**—James Robinson (R), 15 E. 57th St., NY 10022. **Stainless steel stools with metal mesh**—Harvey Probber Inc. (T), 315 E. 62nd St., NY 10021. **Painted metal trash basket**—International Contract Furnishing (T), 305 E. 63rd St., NY 10021. **Jack light**—Atelier International (T), 595 Madison Ave., NY 10022.

●*Pages 60 and 61:* **Designer**—Richard Lowell Neas, 157 E. 71st St., NY 10021. **Marlborough Stripe #29075B wallpaper, striped silk taffeta #3985 fabric on chair, taffeta side curtain fabric #953-11A, silk satin #381 swag fabric, silk satin #381 burgundy chair fabric**—Cowtan & Tout (T), 979 Third Ave., NY 10022. **Leopard velvet fabric on seat cushion, silk taffeta undercurtain fabric #956-10**—Brunschwig & Fils (T), 979 Third Ave., NY 10022. **Loop fringe, braid and tassel**—Scalamandré (T), 950 Third Ave., NY 10022. **Curtain finial**—Rose Cumming Ltd. (T), 232 E. 58th St., NY 10022. **Crown moldings, faux-boise, striped curtain pole**—Molina Studio (T), 401 E. 62nd St., NY 10021. **French Aubusson rug,** 19th c.—Doris Leslie Blau Inc. (T,R), 15 E. 57th St., NY 10022. **Antique Empire desk**—Le Cadet de Gascogne (T,R), 1015 Lexington Ave., NY 10021. **Empire bookcase, Italian Empire chair, chandelier**—Christopher Hyland (T), 979 Third Ave., NY 10022. **Glass coffee table**—Paul M. Jones Inc. (T), 979 Third Ave., NY 10022. **Pair of Directoire pedestals with urns, clock on desk**—Phillipe Farley (T,R), 157 E. 64th St., NY 10021. **Paisley throw**—J. Garvin Mecking Inc. (R), 72 E. 11th St., NY 10003. **Antique silver picture frame**—Jay Dixon Prentice (T,R), 1036 Lexington Ave., NY 10021. *Bottom left:* **Designer**—J. Allen Murphy & Associates Inc., 575 Park Ave., NY 10021. **Adirondack faux log cabin wallpaper, upholstery fabric on sofa, chair and window treatment, Coral Branch glazed chintz and border #78225.04 fabric for hanging on bow with streamer, Houssay Droguet brocade #121560.00 Leopard print velvet #36500.00** Brunschwig & Fils (T), 979 Third Ave., NY 10022. **Antelope carpet**—Stark Carpet Corp. (T), 979 Third Ave., NY 10022. **Upholstered furniture in down**—Barrett-Hill (T), 160 E. 56th St., NY 10022. **Antique William armchair, twig table**—Florian-Papp Inc. Antiques (T), 962 Madison Ave., NY 10021. **Venetian corner cabinet,** c. 1780, Louis XVI; **Louis XV side chair, French period; Venetian Louis XV desk, Louis XV armchair upholstered in white damask from Brunschwig & Fils, Louis XV leopard stool, American Federal sewing table,** c. 1810, **collection of Lowestoft plates, Chinese export lamp, Staffordshire sheep, antique hand-carved deer head with authentic antlers, hand-carved wooden bears** from Switzerland—J. Allen Murphy & Associates Inc. 575 Park Ave., NY 10021. **Antique silver**—Fortunoff (R), 681 Fifth Ave., NY 10022. **Painting, a winter scene of Switzerland; watercolor of skier**—Berry-Hill Gallery (R), 743 Fifth Ave., NY 10022.

DETAILS WITH SHAKER SIMPLICITY

●*Pages 66 and 67:* **Antique rag rug**—Kelter-Malce (R), 361 Bleecker St., NY 10014. **Antique Windsor chair, blue Shaker table, stack of painted boxes**—John Keith Russell Antiques Inc. (R,T), Spring St., South Salem, NY 10593. **Cromwell Gray paint for woodwork trim** by Benjamin Moore, available at local paint shops.

●*Page 68 (top):* **Mattress ticking place mats, St. Ann linen napkins, Ragotta wooden flatware, Woodsmen plates, blue wine glasses, the Steple collection; Ticking Stripe pink wallpaper**—Ralph Lauren Home Furnishings Collection (M), 1185 Avenue of the Americas, NY 10009. **Antique painted chairs,** c. 1830—Judith and James Milne Antiques (R), 524 E. 73rd St., NY 10021. **Painted wall sconce and Shaker carrier painted knife box**—John Keith Russell Antiques Inc. (R,T), Spring St., South Salem, NY 10593. *Bottom left:* **Aron throw,** 100 percent cotton hand-knitted in England; **blue and white oxford cloth pillow shams, check throw pillows and breakfast pillow and dust ruffle, Cottage Collection; Homestead Ticking flannel fabric, blue for soft Roman shade**—Ralph Lauren Home Furnishings Collection (M), 1185 Avenue of the Americas, NY 10009. **Ticking Stripe blue wallpaper** in hallway—Ralph Lauren Home Furnishings Collection (M), 1185 Avenue of the Americas, NY 10009. **Painted Windsor chairs,** c. 1830, **blanket chests**—John Keith Russell Antiques Inc. (R,T), Spring St., South Salem, NY 10593. **Flower arrangement**—Happy Homes Flowers (R), Main St., South Salem, NY 10593.

●*Page 70:* **Shaker cupboard over drawers**—John Keith Russell Antiques Inc. (R,T), Spring St., South Salem, NY 10593.

●*Page 71:* **Lambswool cricket throw with linen pillow shams and sheets**—Ralph Lauren Home Furnishings Collection (M), 1185 Avenue of the Americas, NY 10009. **Rag rug**—Kelter-Malce (R), 361 Bleecker St., NY 10014.

QUILTS

●*Pages 78 to 83:* ***The Quilt Digest II,*** $14.45 ppd.—Quilt Digest Press, 955 14th St., San Francisco 94114; ***Quilt Digest I*** is available for the same price. ***The Artist & The Quilt*** also edited by Charlotte Robinson (Alfred A. Knopf, $12.95), published in conjunction with a traveling quilt exhibit by the same name that will be at the Textile Museum, Washington, D.C., Jan. 24 to March 10. **"The Quilt: New Directions for an American Tradition,"** a catalog from the 1983 Quilt National competition—$13.45 ppd., Quilt National, Box 747, Athens, OH 45701.

CHARLESTON'S GREAT GARDENS

●*Pages 84 to 89: For information on hotels and popular bed and breakfast establishments write to* **Mrs. Charlotte Fairey,** 43 Legare St., Charleston, SC, 29401. Or call Monday through Friday, (803) 722-6606. Sonya O'Malley is an experienced tour guide who specializes in public and private gardens. Call her at (803) 722-6858 or write **Sonya O'Malley Tours, 17 Colonial St., Charleston, SC, 29401.** *For general information:* **Charleston County Parks Recreation and Tourism Bureau,** PO Box 834, Charleston, SC 29402 (800) 845-7108). *For information on House and Garden Tours* write to **Historic Charleston Foundation,** 51 Meeting St., Charleston, SC, 29401 (803) 722-3405. Tours begin in March.

THE COUPLE WHO COOKS TOGETHER

●*Pages 90 and 91:* **Hallmark wood cabinets,** distressed pine, Sunlight finish—Wood-Mode Cabinetry (M), Kreamer, Snyder Co., PA 17833. **Blue and white Imola tile countertop** available at Caserta Tile (M), 8108 18th Avenue, Brooklyn, NY 11214. Maxsam Sales Inc. 2 Claire Road at Milltown Rd., PO Box 172, East Brunswick, NJ 08816. **Connoisseur cast iron self-rimming and double bowl sink** #7023.021, 33 by 22 inches, white—American Standard (M); for nearest showroom call: (800) 821-7655 (ext. 4023). **Dan-Brass sink C380D (round sink) from Juvel of Denmark; Borma Lux brass kitchen faucet #2338m**—Abbaka Trading Co. (M), PL Box 3435, San Francisco, CA 94119; Kraft Hardware (T), 306 E. 61st St., NY 10021; AF Supply (T), 942 Lafayette Ave., Brooklyn, NY 11221; Arnold and Lacey (T), Merchandise Mart, Suite 1368, Chicago, IL 60654; TKO Associates (T), 370 Decorative Center, Dallas, TX 75207. Custom Accessories (T), 4083 Westheimer Road, Houston, TX 77027. Landsberg & Associates (T), 101 Kansas St., Galleria, San Francisco, CA 94103. **Dishwasher DU9903XL, dishwasher DU7903XL, trash compactor TU8003XL, ice maker EC5100XL, built-in oven with microwave RM288PXP, gas down-draft cooktops/(two), refrigerator EB19MKXM**—Whirlpool Corp. (M), Benton Harbor, MI 49022. **Brass reproduction butcher rack** as pot rack, 3 by 9 by 3 feet high—Howard Kaplan Antiques (R), French Country Store, 35 E. 10th St., NY 10003. **Wooden cheese crates as planters**—Wolfman, Good & Gold Co. (R), 48 Broome St., NY 10013. **Large side-handled basket and utility basket**—Country Manor (R), mail-order Dept., Rte 211, Sperryville, VA 22740-0520. **Wooden kitchen utensils and whisks in crock**—Ad Hoc Housewares (R), 842 Lexington Ave., NY 10021. **Round notched pickled platters (two) for cheese and breads,** 20 and 14 inches round—Phillip Mueller (M), 37 Bridge St., Brooklyn, NY 11201; Neiman-Marcus (R), Dallas and all stores; Bergdorf Goodman (R), 754 Fifth Ave., NY 10019. **Blue/white salt-glazed crocks, blue/white rag runner, eight feet**—Evergreen Antiques (R), 1249 Third Ave., NY 10021; 120 Spring St., NY 10012. **Big basket,** 20-inch diameter—Crystal Springs Florist (R), 1475 Pipestone St., Benton Harbor, MI 49022. **Three pine chairs, Rit dye finish,** c. 1830, Pennsylvania—Judith and James Milne Inc. (R), American Country Antiques, 524 E. 73rd St., NY 10021. **Finish** by Kate Williams Designs, 225 Park Ave. South Penthouse, NY 10003. For recipes and directions on finish processes write to RIT/5FHB, PO Box 307, Coventry, CT 06238. **Antique Norwegian covered butter bucket,** c. 1800; **farmer's pail, antique Swedish pedestal butter holder, Swiss wooden bowl** (long)—Swedish Cottage Antiques (R), 1281 Madison Ave., NY 10028. **Zip-lite polyethylene cutting board #33-66522,** 9 by 16 inches; **Valencian wine and liqueur bottles from Spain #3-58974, set of six glass bottles with corks, 20-, 30-, 32-ounce capacity; copper confiture pans #33-00182 (two), 15-inch diameter; hammered copper stock pots with lids and brass handles (two), 12-quart #30-36954; copper sauté pans (two), 10-inch diameter #33-38745, 12-inch diameter #30-38794; copper sauteuse pans #33-38885 (two), 2½-quart capacity; blue stripe porcelain dinnerware #33-67397, four five-piece place settings; French blue cutlery #33-00224, stainless with plastic handles, dishwasher-safe; five white soap dishes with blue rim from Portugal #33-59287; Herbs de Provence from France, set of three for meat, fish, poultry; harvest cast iron muffin pans #33-06676 (two), vegetable and fruit molds; copper oval au gratin Pan #30-36822; Krups "fast touch" coffee grinder #33-29330, 3 ounces; Krups orange juicer #30-28969; Krups Coffee-Time coffee maker #33-28985, 60-ounce capacity; Nuovo cookie jars #33-62463 (four), white earthenware with blue/green hand-painted floral pattern; Bodini copper mold from Italy #33-65904, 1½ quart capacity; Mannon table linen #33-66092, set of six blue and white cotton napkins from Hungary, 17 inch squares**—Williams-Sonoma (R), Mail-Order Dept., PO Box 7456, San Francisco, CA 94120-7456.

ENTERTAINING PLUS

●*Page 102:* **Flowers** by ZeZé—398 E. 52nd St., NY 10022.

KITCHEN ESSENTIALS

●*Page 107:* **Magnalite Professional bakeware: double French bread pan, 9-inch pie pan, jelly roll pan**—General Housewares Corp. (M), PO Box 4066, Terre Haute, IN 47804. **Vega-Crisp, 100 percent cotton duck,** four extensions, two pockets per unit—Pantry Products (MO), 2050 Airway Ave., Fort Collins, CO. 80524. **Folding ladder**—Polder Inc. (M), 1 Bridge St., Irvington, NY 10533. **Maytag S-1000 laundry unit**—Maytag Co. (M), Newton, IA 50208. **Soap dispenser #LK-303**—Elkay Manufacturing Co. (M), 2222 Camden Ct., Oak Brook, IL 60521. **Steamin' Hot hot water dispenser #H-770**—In-Sink-Erator, 4700 21st St., Racine, WI 53406.■

GARDEN GUIDE

JANUARY

Big ideas for today's small-space garden design



By KEN DRUSE

The great town gardens of Charleston, S.C., *(see pages 84 to 89)* present options for today's small-space garden designs. In large country gardens, maintenance may be reduced by allowing the environment to take an active role, but urban gardens depend on structure and formality for easy day-to-day management. Permanent hard-surface materials and plantings in geometric fixed beds contain and control nature. Small-space gardeners create multifunctional outdoor rooms that become a part of their home's design. Planning in advance is the key.

The first step in designing a small space is to define the "program": your needs from the space, your tastes and wishes. Determine the size of the patio, flower beds, tree wells, paths and small areas of lawn. You'll be arranging them on paper, jigsaw puzzle style. Little lawns are beautiful visual elements that provide a cool vista even on the hottest days of summer. But a tiny lawn cannot perform the same function as its suburban counterpart. If you walk and play on a small lawn, it will eventually be reduced to a mud flat. So paved paths become even more important in the small garden.

The larger paved surface must perform many tasks. It is an outdoor eating area, entertaining surface and sun deck and is also one of the most important visual elements in the design. It anchors the mini-landscape.

After you determine the essential elements, you can start to decorate the garden. Formal flower beds are the best choice. Fill them with as many colorful plants as light and space allow. If you have room for a tree or two, make sure that your choices will provide the most interest for the longest period of time. A flowering crab apple, for example, blossoms in the spring with pink, white or red flowers. In summer, it is covered with bronze or green leaves by variety. In fall, the foliage turns from burgundy to flame, and in winter the gnarled silhouette casts intricate shadows upon the snow. Being deciduous, the crab apple allows extra light into the garden and the house in winter.

Shade is the lament of many small-space gardeners, so seek out the most shade-tolerant plants: ferns, astilbe, begonias, hosta and the like. And use every light-enhancing trick you can imagine. I know of one garden in which the entire back wall was mirrored and covered with lattice. Not only does the garden seem to go on forever, but there is actually more sunlight for plants. Using white paint on walls and lattices is also a good idea. And plants too can help visually. Variegated ivy growing up a wall appears to be basking in dappled sunlight even when there is none. Other vines are always useful because they can turn vertical space into gardening space. And tall bloomers can climb up to where the sun shines to create a view for the second story windows.

Small formal designs are solutions to maintenance problems that are more relevant today than in the days of old Charleston. That many of these gardens still exist attests to their quality; planning, design and permanent materials secure their future. ■



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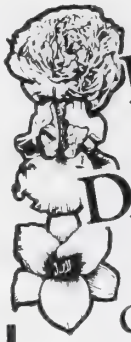
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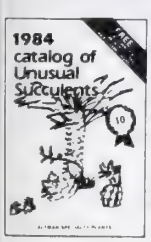
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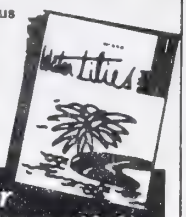
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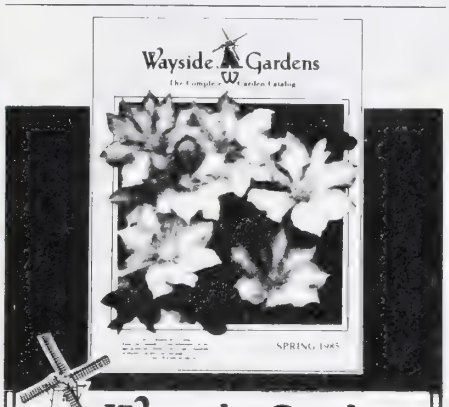


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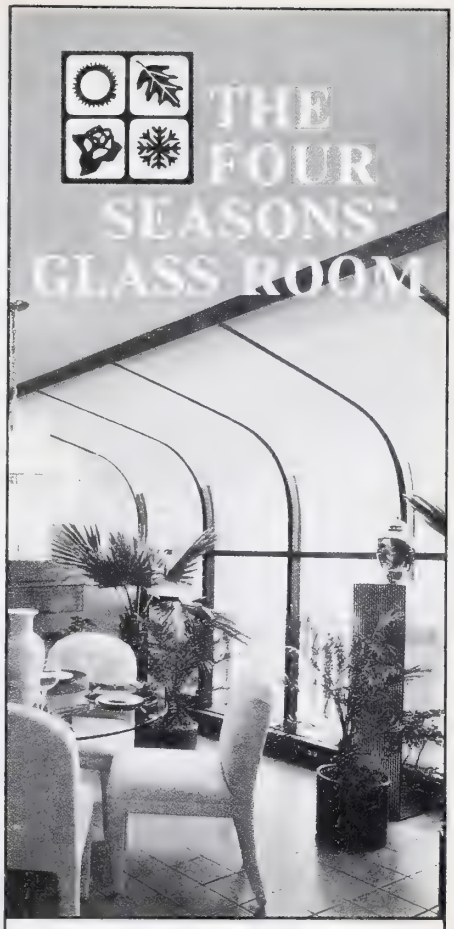
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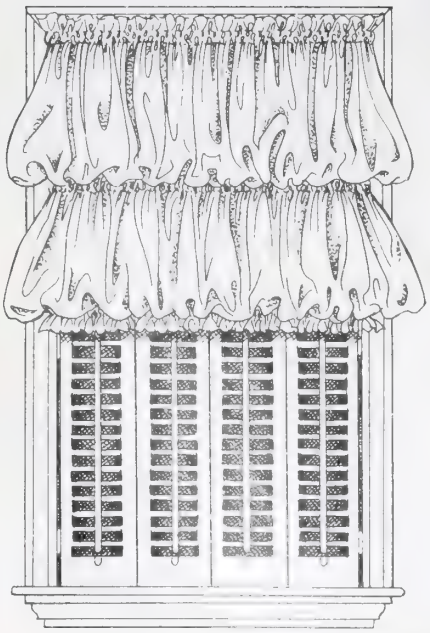
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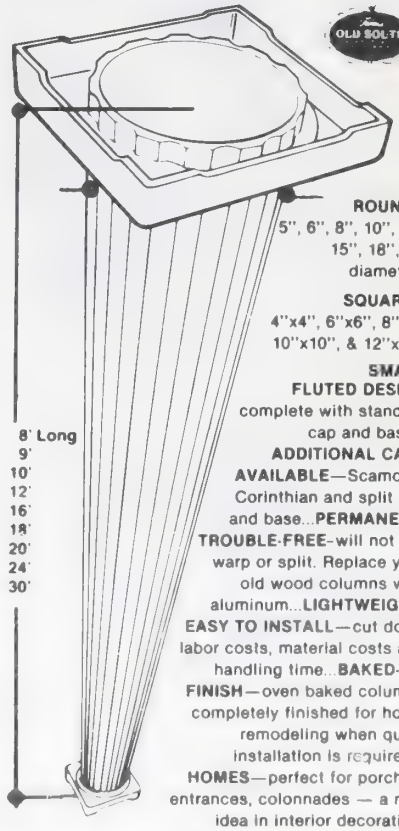


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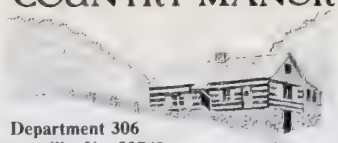
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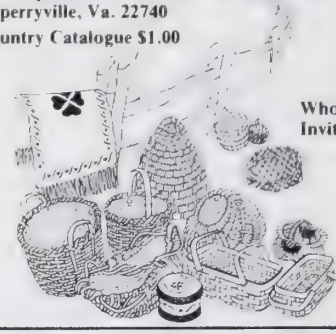
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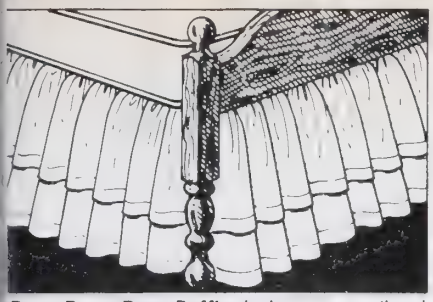
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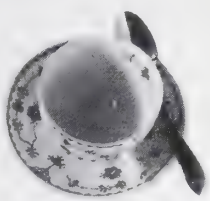
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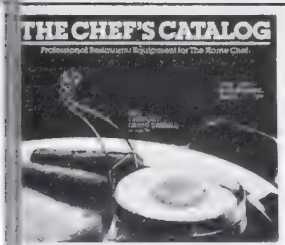
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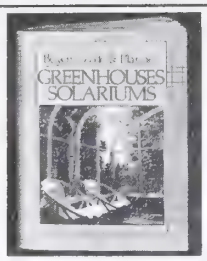
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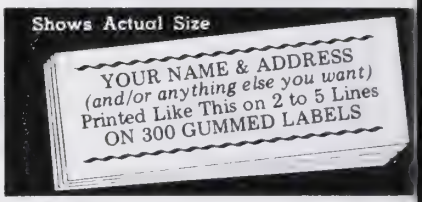
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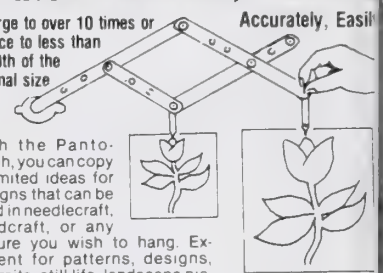


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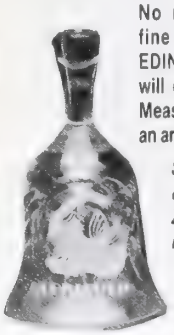
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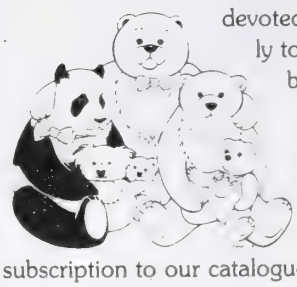
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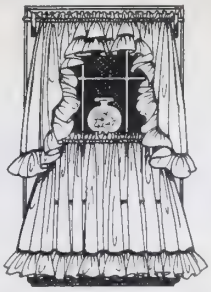
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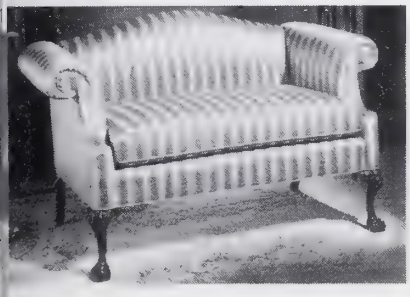
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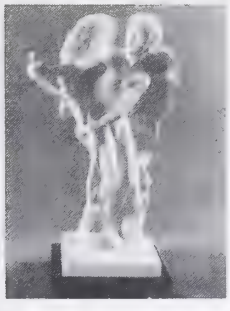
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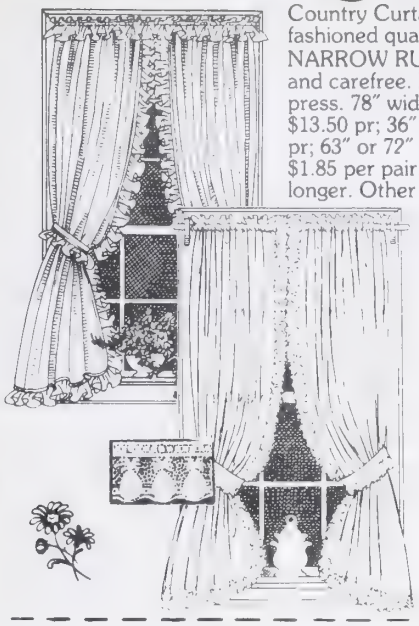


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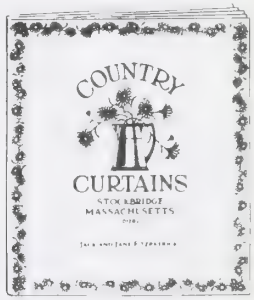


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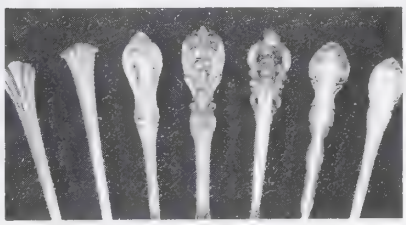
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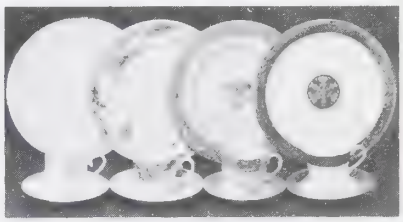
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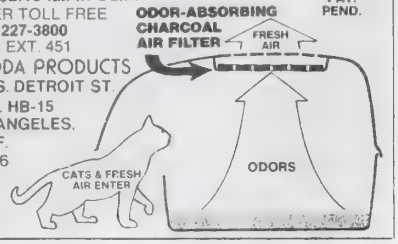
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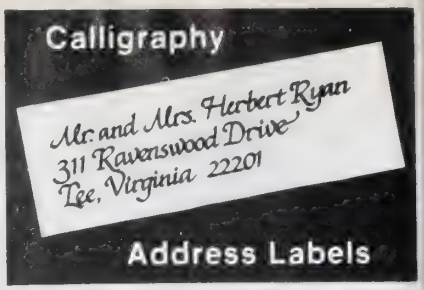
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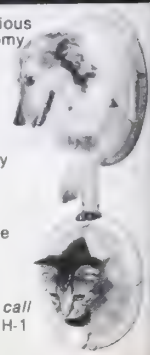
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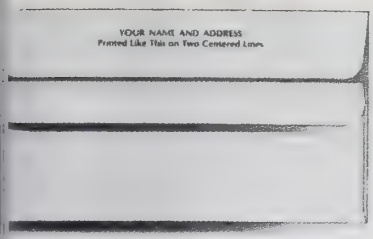
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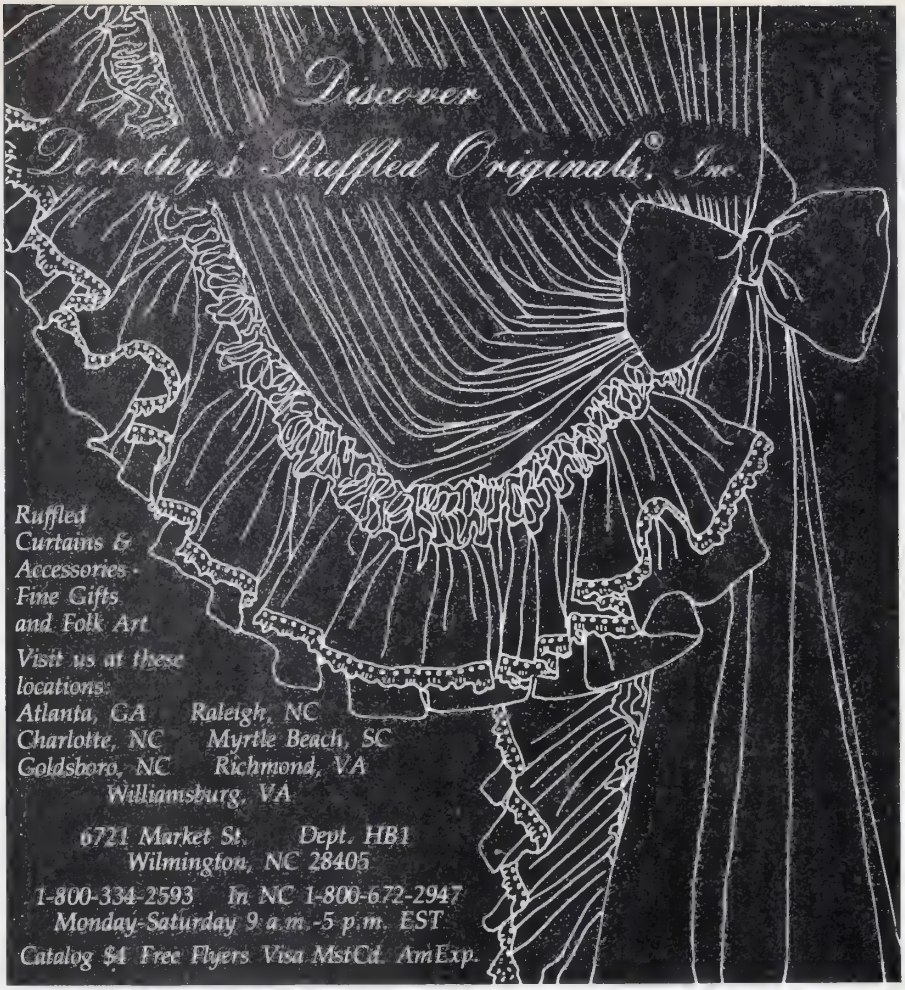
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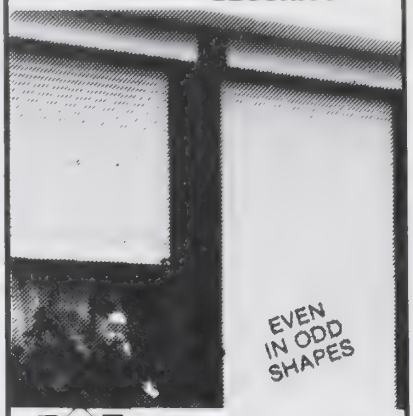
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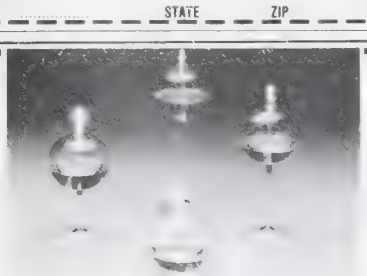
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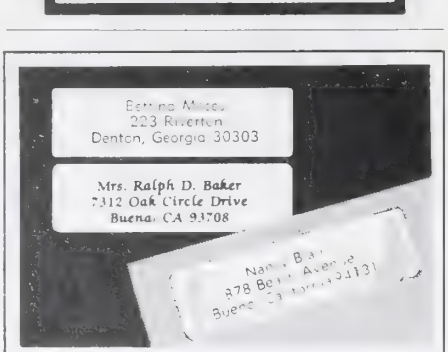


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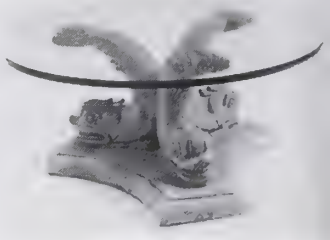
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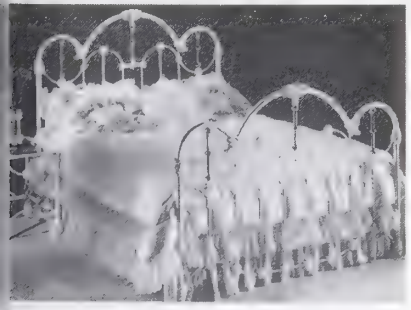
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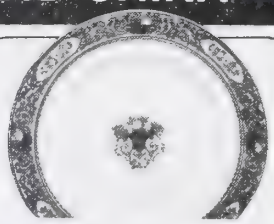
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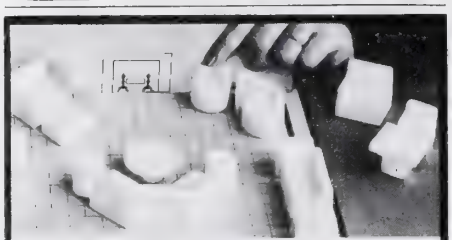
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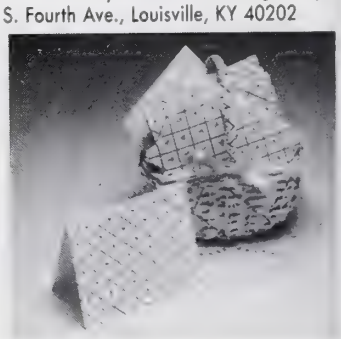
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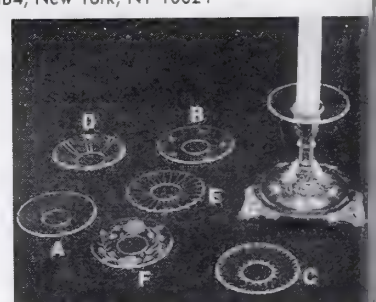
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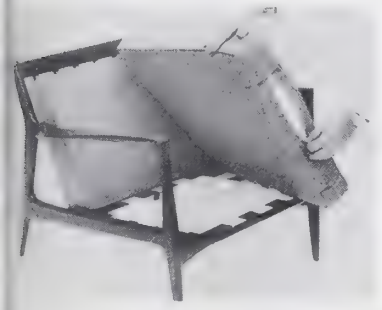
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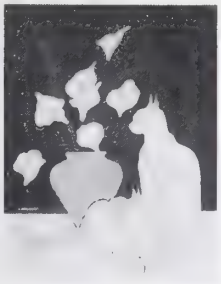
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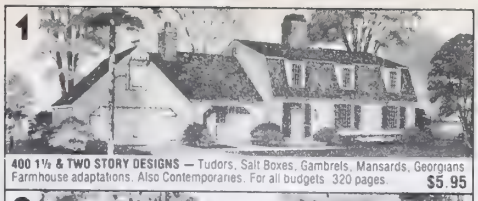
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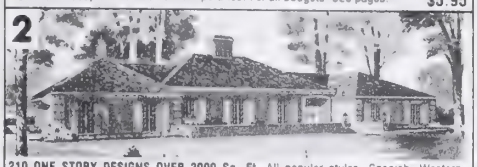
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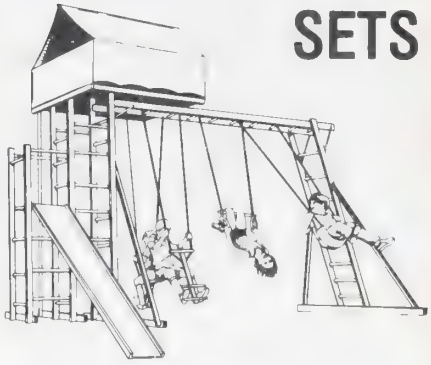
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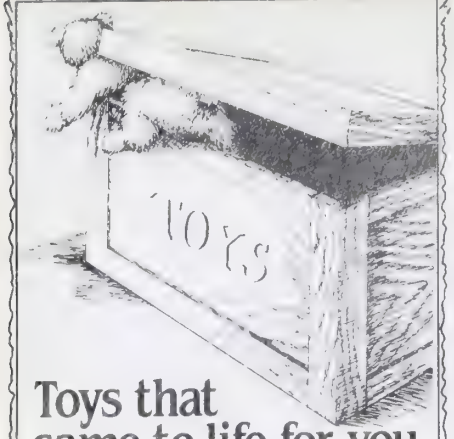
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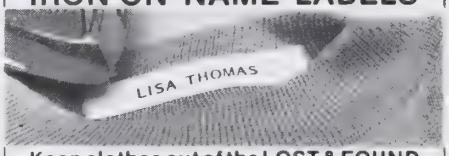


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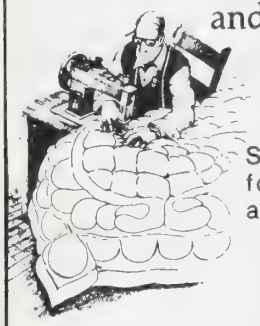
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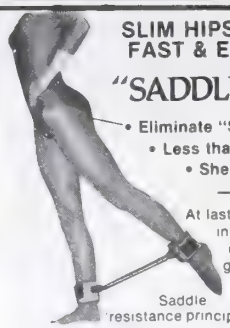


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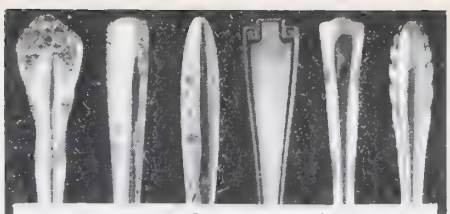
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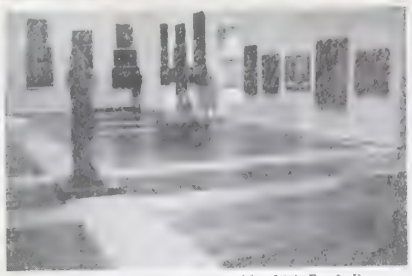
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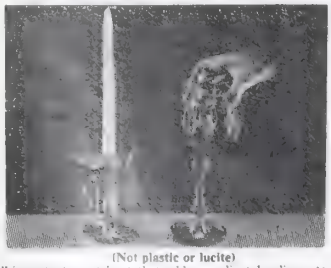
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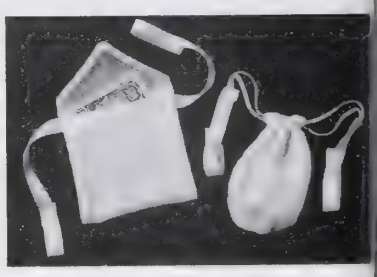
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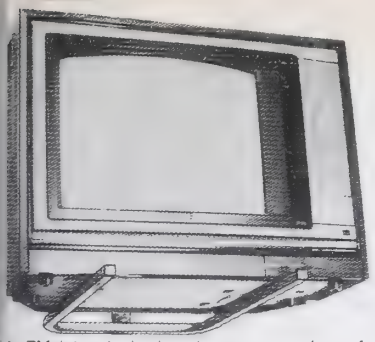
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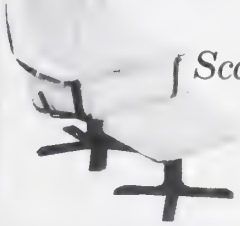


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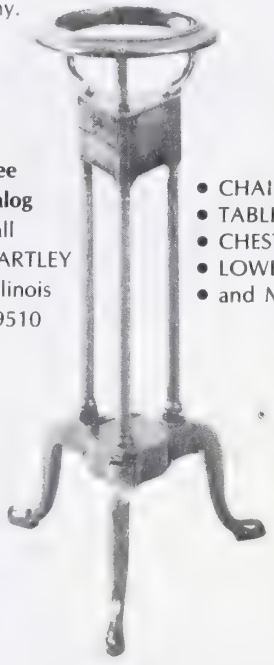
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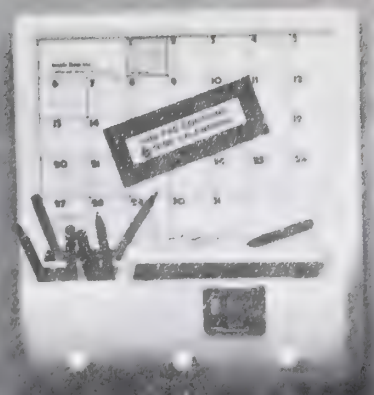




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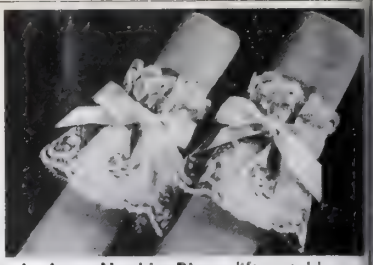
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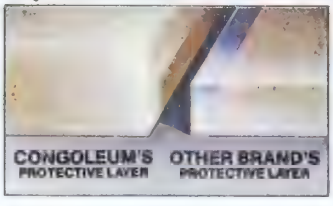


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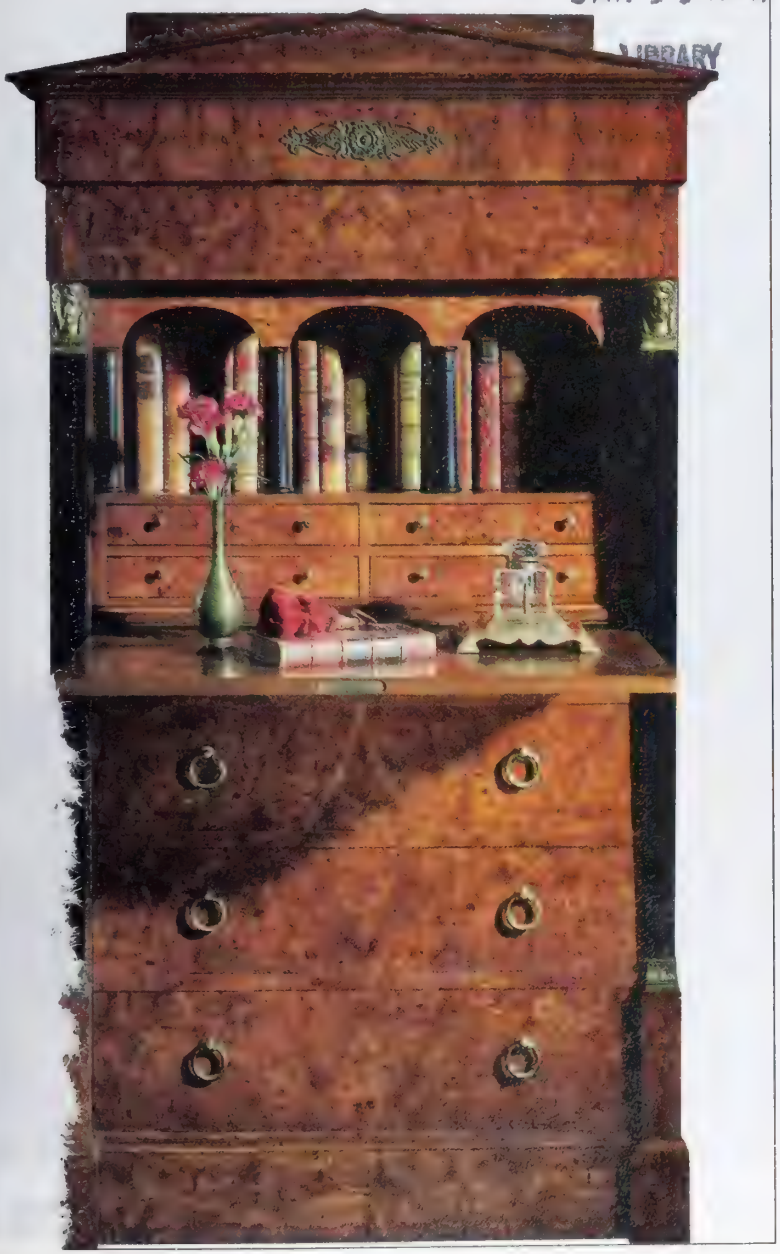
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On the cover: An open-armed gathering spot for the whole family is how decorator Abbey Darer describes this seating area *(above)*, one of many she's devised for a grand old Victorian house that was moved to a splendid seaside location *(pages 43 to 55)*. Harking back to the robust traditions of hand-painted wood, Abbey has incorporated modern coloring techniques using Rit® Dye to decorate the pine cupboard. She's filled the totally renovated house with subtle examples of this hand-painted craft, only one of many decorating ideas that make each room a happy place to be. Photograph by Vincent Lisanti.

DECORATING AND DESIGN

Victorian to Go 43
The moving revival of a grand old lady
Laura Ashley's American Style 56
A preview of her new collection
Majolica 62
19th-century majolica for 20th-century enthusiasts
High-style Carpets 72
The newest colors and textures, plus prices
Color is the Key Ingredient 84
Clever division of work and dining areas

ARCHITECTURE

Embracing an Old House With New Vision 76
A romantic modern style built on tradition

CREATIVE LIVING

Merging Artistic Careers 66
A city couple sets down roots in an ex-rest home

FOOD AND ENTERTAINING

Presenting the Pancake 93
Entertaining Plus 98
Wine and Good Spirits 100
Kitchen Essentials 103
Microwave Corner 104
Quick Cook: Pasta with Grilled Vegetables 106
Cook's Bookshelf 108

GARDENING

Gardening Freestyle for Exuberant Color 80
Georgianna Orsini's unrestrained garden
Garden Guide: An Indoor Cutting Garden 119

REGULAR FEATURES

Thinking Aloud 11
On Decorating and Design: Painted Finishes 15
HB Marketplace: Hearth and Soul Warmers 18
View From Thornhill Farm 20
HB Lookout 23
At Home With Antiques: Heart Motifs 32
Travel: Granville, Ohio 37
Your Collectibles 89
Where to Find It 91
Product Information 112
Window Shopping 121
Pace Setter Stores 138

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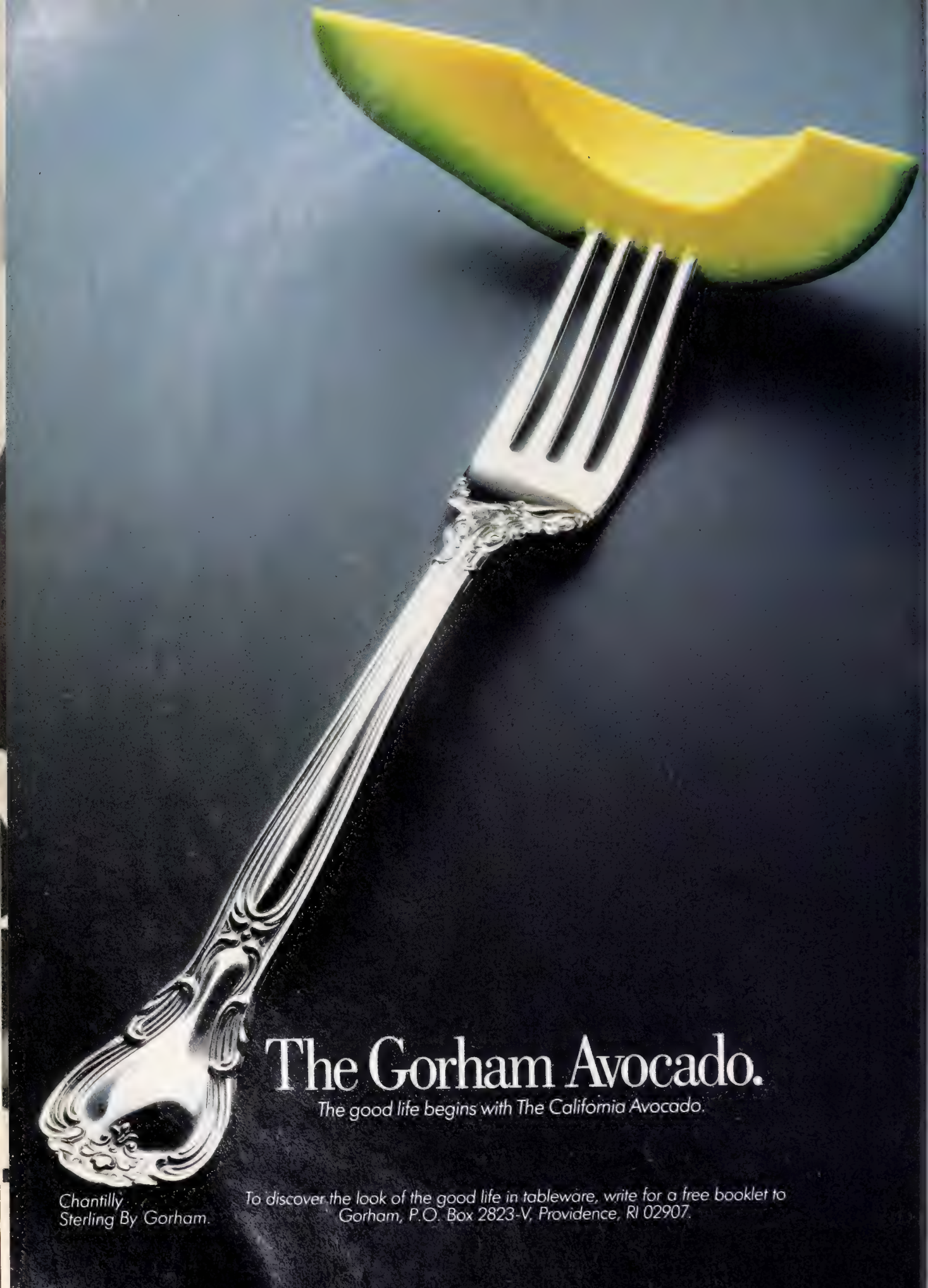
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THINKING ALOUD

AN OLD HOUSE PULLS AT OUR HEARTSTRINGS BECAUSE OF ITS PAST, ITS SENSE OF BELONGING, THE LIFETIME OF STORIES IT HAS TO TELL



It happens to all of us at least once in our lives: We're driving down a street somewhere, in our hometown or a place we're just passing through, and we see an old house that tugs at our heartstrings. It could be many things—a forlorn-looking saltbox sitting in a field or a once-proud Victorian, her color faded and her gingerbread broken—but inevitably it's a house with the kind of traditional exterior that says "home" in every way. It has a past, a sense of belonging, a lifetime of stories to tell.

Who hasn't felt that emotional pull, that longing to add something of oneself to someone else's past?

I think it's because a dwelling like this speaks of a more simple life, of a period when the emphasis was on family, home and hearth. And by living in a house with its design roots in the past, we are constantly reminded of these values.

I know from speaking with you and reading your letters that a great many of you find the thought of saving an old house enormously appealing, but are often unsure about what approach to take. For some old-house lovers, restoration seems the only answer; for others, it's a question of whether they should renovate—reshaping the house to better meet their needs—or just redecorate.

Our job at House Beautiful is to help you make these decisions, not by telling you what is right or wrong, but by showing you how other homeowners have made their decisions. Just because a house is old doesn't mean it's always worth saving just as you found it, or restoring it exactly. The best advice I can give you is to remember that each house, and each homeowner, is unique. Take a good look at your house *and* yourself before deciding which route to take.

I certainly applaud the purists, saving history for future generations. For them, nothing brings greater pleasure than returning a house to its original state. Discovering authentic paint colors, seeking out craftsmen to replicate early hardware, deciding the most compatible way to add a 20th-century kitchen to a historical gem—each of these things becomes a labor of love.

For me, the ultimate delight is a discovery like the Victorian farmhouse we show you beginning on page 43. Here's a house that wore all its charm on the outside—white clapboard, green shutters, a porch for rocking on lazy afternoons—but had little going for it on the inside. Its inner workings were fine and practical, of course, when the house was built 100 years ago, but had little to do with how we want to live today.

What a wonderful opportunity for a family to add something of itself to the history of a distinguished house!

In this classic Victorian, the owners saved what was good and improved what wasn't. None of the changes took away from the bones and style of the house, and all improved it for living today.

One of my favorite details is the use of multipaned windows and doors that fill the interior, including the once-dark living room, with glorious sunshine. Their inspiration came, of course, from ones already there, and their addition is definitely a modern improvement, but I can't imagine anyone would find they detract from the century-old facade. The living room mantel, a piece worth saving, was removed during construction and later put back in the same place. Columns in the foyer were copied and used elsewhere.

If this kind of architectural charm appeals to you—and your house has little to offer—you can take advantage of all the wonderful reproduction windows and details produced today.

Another good lesson to be learned from this house is how we can approach furnishings. The owners chose pieces that went with an older house, but weren't "period." A lot of new items—big coffee tables and overstuffed sofas—make more sense for the relaxed but gracious lifestyle that's so desirable right now.

If you decide to take on a neglected house, try not to be overwhelmed by the project, no matter how off-putting the rotting plaster and nonexistent wiring. Think about how *you* and *your* family are going to live in this house, just as the original owner did when he perhaps used small windows to keep out drafts and Indians. Now these practical choices are history, blended into the charm that makes your house unique. With conviction, patience and a clear understanding of your family's lifestyle, you too can save a deserving house—and enrich your life and the lives of all those close to you.■

JoAnn Barwick
Editor

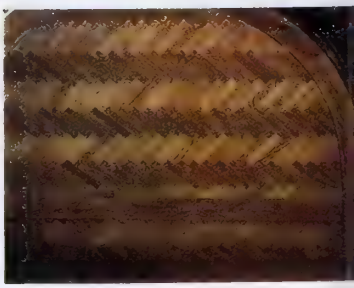




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An alcove bed decorated with contemporary Norwegian rosemaling

Connecticut-based designer Paul Leonard says he likes to think of rooms sometimes as entire paintings in themselves: "I find that a room mellows everything in it when the walls, floors, moldings and a few pieces of painted furniture are all brought together. I strive for an even-handedness between the color of the paint and the fabrics and other textures in the room. That shade of paint is the key to the whole effect."

Queen Elizabeth II's recent visit to Kentucky provided decorator Richard Lowell Neas with a wonderful opportunity to show the charm of painted surfaces. For a country bedroom redecorated for Her Majesty's stay, he stenciled a border of ivy leaves and small flowers around the baseboards and windows. The walls were sponged with two shades of blue on white with a third blue "pounced" at the edges to highlight the stenciled border.

From the late 18th century a limited number of shades were applied to chests, cupboards, chairs and sometimes beds: gold, ochre, blue, red, white and brown, all prepared in a linseed oil base that permitted the grain of the wood to literally "shine through." The irregularities of the wood and the glowing effect of the translucent color made these furnishings the prized pieces they are today. Much of this "natural" beauty was masked by pigment added to oil-based paint, used to cover up inferior quality wood. The rage for scrubbed pine, in which oil-based paints were removed, more often than not merely revealed the poor quality of the inferior wood used.

Artist Luis P. Molina laughingly calls his most important tool "The Magic Brush." He says, "I think the reason so many people are going in for handworked, hand-painted walls, floors and decorations is, quite frankly, to distract the eye from aspects of poor scale and poor workmanship. We're helpless to improve on ceilings that are low, floors that are old, walls that are awkward or badly finished, without spending a fortune. With techniques like trompe l'oeil, for example, marbleizing or *faux boiserie*—sophisticated versions of traditional peasant methods—you can create illusions of scale, light, pattern and perspective."

The 1930s and '40s were unkind to those who loved the painted look. So says antiques dealer and lecturer-historian Deanne Levison of Atlanta, Ga. "One result of the then prevailing 'less is more' attitude was a mass removal of all the brightly colored surfaces of furniture, walls, floors and decorative architectural elements," she says. "There still hasn't been sufficient research undertaken for us to fully understand the different results that stemmed from oil-based versus water-based paints. But what we do know is that color, pure and simple, provided a medium of excitement and creativity in a world not yet saturated with it the way we are now. With every discovery, such as the magnificent one just uncovered in Chester Co., Pa.—the Peter Wentz farmstead—we're learning the liberating impact that color has. Who could believe that 18th-century interiors could feel so contemporary?"■

—PAULA RICE JACKSON

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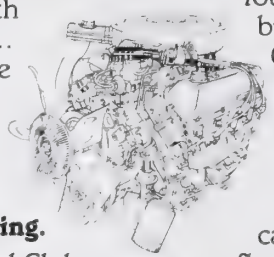
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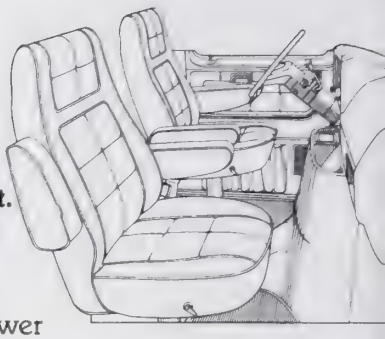
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"My Ford Club Wagon & Me."

FORD CLUB WAGON

AMERICA'S TRUCK BUILT FORD TOUGH





Hearth and Soul Warmers

Here's how to take the chill out of long winter nights and keep the home fires burning

Editor DORETTA SCHEUCH









BETH GALTON

Above: A village of hooks to house hats or fireplace gear; $40, Winterthur Museum. *Far left:* Toasty flannel sheets; $26 double, and pillowcases, $8.50 each, Ad Hoc Softwares. Hand-woven mohair throw; $275 by Jane Wilner at Henri Bendel. Soft-to-the-touch wool blanket; $92, Ad Hoc Softwares. *Left:* For soul-warming Irish coffee, a set of four glasses with removabl handles; $30, The Crate & Barrel. *Bottom, far left:* Brighten your heart when the fire isn't roaring with a hand-painted screen; $300, The Blue Cottage. Trim a mantel with ceramic tiles; 44 cents to $9.20 each, Country Floors Inc. Twig broom; $10, Henri Bendel. *Bottom left:* To warm your kitchen (and your dinner), a coal and wood burning stove; $870, Jotul U.S.A. *Opposite (on mantel):* Cat candlestand, $30, Winterthur Museum; three-finger vase, $60, Mottahedeh. Needlepoint rug; $900, Eggs & Tricity. To stitch while you rock by the fire (in a blue, handmade chair, $475, Mabel's): a needlepoint pillow and stool cover; $250 and $275 respectively with yarn and canvas only, Woolworks. Store yarn or sweaters in old-fashioned hatboxes, $300 fo two, Eggs & Tricity; stained glass lamp, $225, Mabel's. Broom, $16.50; fireplace tools with brass finials, $525, both William H. Jackson Co. Vine and bark basket for firewood, $28.50, Trifles.■

FOR MORE DETAILS, SEE PRODUCT INFORMA

HB MARKETPLACE



TIPS ON CARING FOR GOOD

Furniture



BY INTERIOR DECORATOR,
ANN MCKENZIE

Q. I over-waxed my coffee table. What's the best way to remove the greasy residue?

A. The best way to remove waxy film is with mineral or naphtha spirits—they're flammable, so use caution. Dampen a clean, soft cloth with the spirits and wipe the entire table surface. Immediately wipe dry with a soft *dry* cloth. Be careful not to wipe an area twice or you'll redeposit the residue.

Q. My beautiful mahogany dining table gets sun from my picture window every afternoon. Is this harmful?

A. Yes! Ultraviolet rays from the sun will fade the wood and break down the finish over time. Direct heat can also dry out the finish causing it to become brittle and crack. During the day, close the drapes or use a table pad that covers the entire surface. Also, keep wood furniture away from furnace vents, and avoid placing hot objects on wood for long periods of time.

Q. Is spray wax a good way to dust and clean wood furniture?

A. I don't recommend using spray wax too often because wax can build-up. Just use it occasionally for a waxed shine. For regular day-to-day cleaning and dusting, I recommend Endust. Endust cleans dirt and dust better without a smeary wax build-up because there's no wax in it. Endust leaves just a clean natural shine.



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VIEW FROM THORNHILL FARM



By DEE HARDIE

I never had a grandmother. There were the tributaries, certainly, some aunts, some uncles, but never that river with its current of love—that flow of affection when you haven't seen each other for at least two weeks. Never a grandmother to tell me to stand up straight, never a grandmother to ask me to tea.

To be quite honest I don't think I realized I was an orphan grandchild. There were plenty of older cousins who were my idols, as well as Tom Mix and his horse every Saturday afternoon at the movies for 10 cents a show. But now that *I* am a grandmother I realize it's the role I've been waiting for all my life. And I'm probably overacting. Tom says I'm going through my second childhood, but why not! And tell me, if you can, a better way to re-twig the empty nest.

In a small bedroom at Thornhill the wallpaper is newly striped lavender and white, and around the top is a border of mice doing the minuet with flowers. There's a Victorian sleigh bed that had to be hoisted through the second floor window because it couldn't curve around the 143-year-old stairway. And beside it is a miniature bed with a china doll named Fiona Barley. This room is Edith's room, although she is only a year old, a room poised for a granddaughter.

Albert—her brother and our three-year-old grandson—established his territorial rights much earlier. When he comes to visit he goes right to his trunk of pop-up books, pats his wooden horse stabled in the library, and is almost greedy about *his* chair, the small caned chair of his great-great-grandfather.

Even our closets, I find, are controlled by the next generation. Every year when I try to tidy them up, I'm often stopped by thoughts for future fun. Would Edith like this seedy sequin dress as a costume? Would Albert enjoy wearing his grandfather's flying jacket from the second World War? And so I save those memories from the past and forget that Salvation Army van stationed at the shopping center.

Now that Albert has suddenly learned the magic, the wonder, the wand of a completed sentence, I must be careful. He understands. He mimics me, he parrots, he learns quickly. And I want him to learn the right stuff. When he leans against me and says "*My* Momma Dee," he rules my world, but I must help guide his.

I want Albert to be kind and wise. I want him to know what Henry Beetle Hough, the venerable editor of *The Vineyard Gazette* once wrote "The good life means love, manners, taste, tolerance and hard work."

Great expectations, perhaps, for Albert and Edith, children so young. But whatever, they will always be my valentines, for them there will always be a Thornhill. And *that* is really the heart of the matter!■

BETH WEINER WOLDIN

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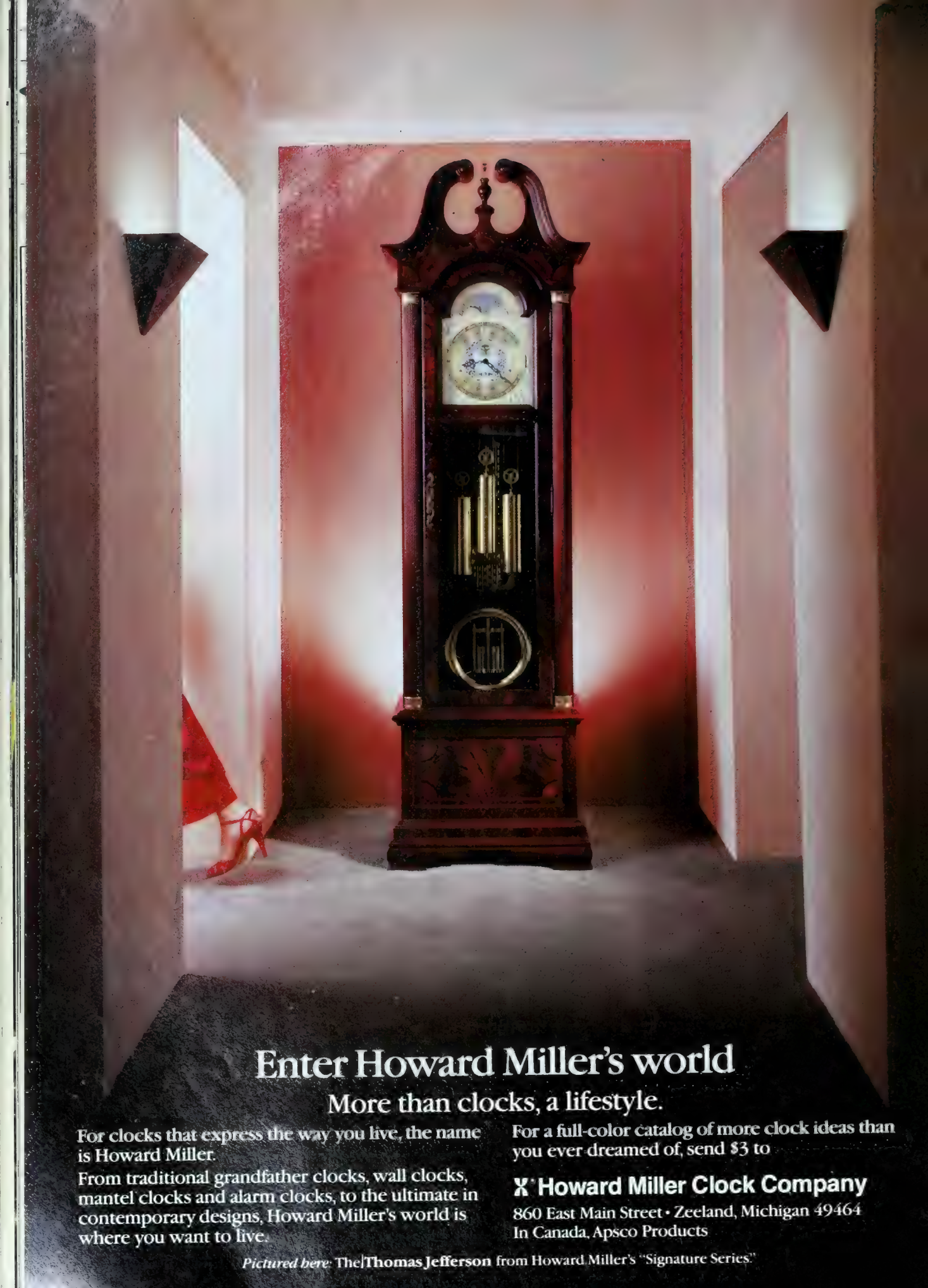
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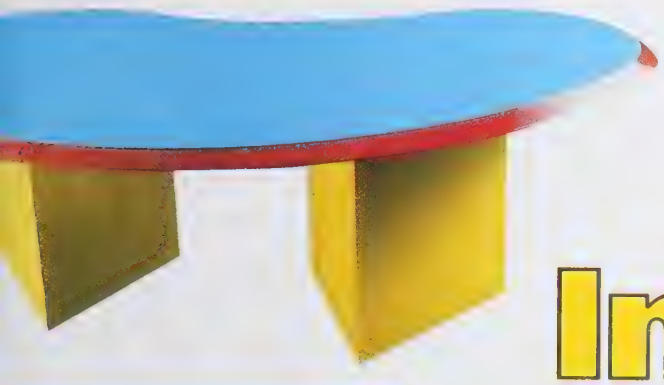
Pictured here: The **Thomas Jefferson** from Howard Miller's "Signature Series."

NEWS FROM Milan...



COLOR

The hot colors at the recent fair in Milan: yellow paired with gray, dashes of red and brights as in Arquitectonica's table for Memphis (below).



WHIMSY

Feeling reclusive? Open the Flexform chaise's fan *(above)*. Want a drink? There is a swiveling table at the ready. It's this sense of fun designers played on at Milan. Strässle Collection's chairs evoked smiles with front legs that were crossed or knock-kneed; Barnaba Visconti's "dressed" table had changeable Velcro skirts and a wardrobe of tube socks.

Ingenuity

Sogno's new sofa *(below)* doesn't lose its style when it unfolds as a bed. The reason: the headboard. It's just this extra concern for detail that also sets the pace in bookcases, which turned up this year embellished with pediments so they serve as freestanding architecture in a room.

SHAPE

The casual, slightly rumpled slipcover is changing the silhouette of upholstery as well as adding new practicality. Like hemlines, slipcovers went to all lengths this year. Some reached the floor; others stopped six inches shy, exposing lots of leg; still others had "peepholes" at the corner to expose upholstery underneath. New is the semi-slipcover: quilted fabric in high-contrast colors draped over the arm and seat (the areas that get the most wear).



Pattern

Alive and well: amoebalike flecks of color that Memphis pioneered. New: big, bold florals and oversized bouquets spaced on fabrics. Update on Mondrian: Three colors—such as pink, gray and blue, as well as primaries—energized everything from upholstery to tables. ►

FOR MORE DETAILS, SEE FREE INFORMATION

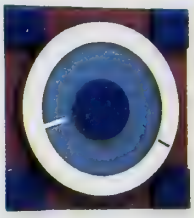
NEW WAYS at Home



Landmark Structures

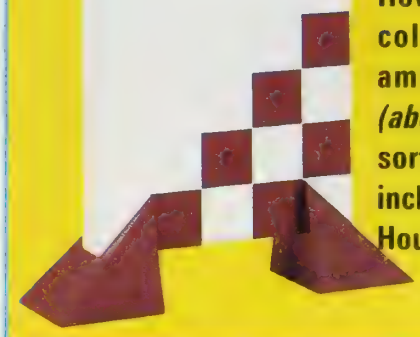
"How I adore an illusion," exclaims designer John F. Saladino. He is speaking of the new Facade Collection he's just completed for the Baker Furniture Co., "The idea is to create something that affects one like sculpture." Rustication Bar *(left)*, as this is called, 'floats' in a room due to its lighting and its mirrors. His inspiration for the 8-foot-high bar/cabinet comes, in fact, from the ornament wall of the 15th-century Palazzo Rucellai, Florence. The bar has a wine rack, mirrored interior, two drawers and three adjustable shelves. The bar doors are finished in a crackle glaze resembling sandstone while the inside is lacquered a sophisticated taupe.





Clockwork Yellow

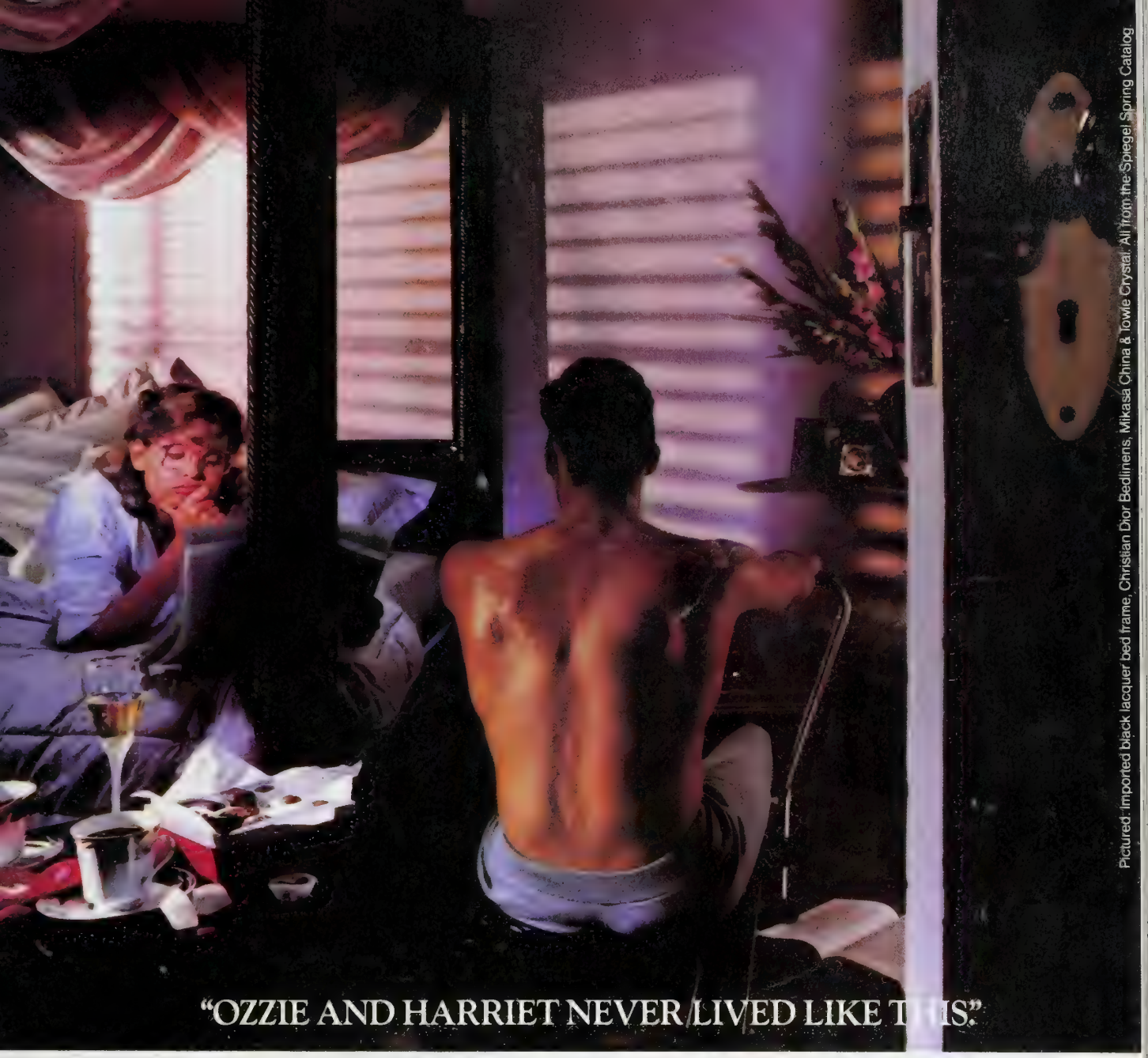
George Nelson's new Memphis-inspired timepiece *(left)* plays on the grandfather clock silhouette; 20 inches high, $100 from Howard Miller. More colorful news: an amusing table lamp *(above)* in a joyous assortment of pastels; 20 inches high, $138, Hot House.►



HIGH POINTS OF INTEREST

What's the shape of American furniture to come? The recent furniture market at High Point, N.C., showed Empire and Biedermeier to be the strong lines in neoclassic reproduction; Art Deco is also an important influence. • New sofa shapes: European saddlebag arms as well as single-seat cushions, sectionals with curved backs and arms, lots of braided trim and welting. • Wood is richer than ever with elaborate grains such as bird's-eye maple and rich stains of raspberry and deep blue. • The oversealed club chair, roomy enough for one and a half, is adding a new dimension to seating. • Keep an eye on the chaise—it's coming out of retirement. • Leathers, textured, printed and woven-looking, are big newsmakers. • In contemporary upholstery, the word is stripes. • News for country lovers: faithful Shaker reproductions, including an ingenious sewing stand and an ebony rocker, at Lane.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



Pictured: Imported black lacquer bed frame, Christian Dior Bedlinens, Mikasa China & Towle Crystal. All from the Spiegel Spring Catalog.

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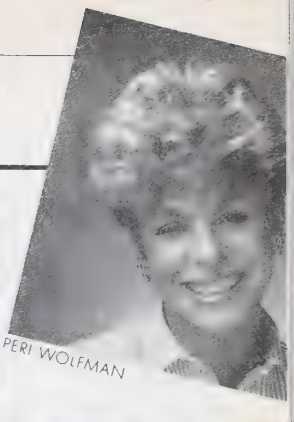
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People

WHAT'S MAKING WAVES NOW?


MARIETTE H. GOMEZ


PERI WOLFMAN


MARIO BUATTA

Mario Buatta

Interior designer

"I'm seeing a great return to things Victorian, a result, certainly, of the interest in preserving old houses—buying them and fixing them up. Most people don't like modern furniture in an old house, so they're looking into Victorian antiques as well as fabrics and chintzes of the period."

Joan Kron

Author of *Home-Psych*

"Privacy. I think we are all tired of living in open-plan houses with few walls and no doors."


JOAN KRON

Ristomatti Ratia

Finnish designer of textiles and tableware

"I have been influenced by the universal enthusiasm for physical fitness and the sportswear associated with it. In fact, the colors of my new tabletop collection were inspired by stylish workout clothes."


TERENCE CONRAN

Peri Wolfman

Co-owner of Wolfman, Gold & Good Co., the NYC tableware shop

"For table settings I am more and more influenced by still lifes of the Dutch masters. I'm still absolutely partial to white, but *abundance* is the difference. I love flowered chintz napkins, gold doilies, roses that are wide open and fruit overflowing as a centerpiece."

Mariette H. Gomez

Interior designer

"The new simplicity. We like to use a *few* very good pieces. It's not important whether they're 18th-century English antiques or American primitives as long as they are the best of the period."

George O'Brien

Design consultant

"Egypt will be an exciting place to watch. A lot of the best design being done anywhere is being done there—and by American architects."

Carlton Varney

Interior designer and author of *Room-By-Room Decorating*

"English furniture continues to be an important influence. People still want to buy it, and I think it's because they like the refined styles and clean finishes. The primitive look—rugged finishes—has worn itself out."

Terence Conran

Chairman of Conran's home furnishings stores

"I think the famous American Shaker style is being reinterpreted into a new look for country home furnishings—much more austere, much simpler than country has ever been in America before. It's still romantic, but it's less fussy than the country style has been in the past—a minimalist approach. For a sophisticated, metropolitan look a lot of attention is being paid at the moment to the Wiener Werkstätte/Josef Hoffmann style. Two styles that I think have really run their course are post-modernism and post-Memphis. They were a bit jokey in the first place, and the joke has worn rather thin."►

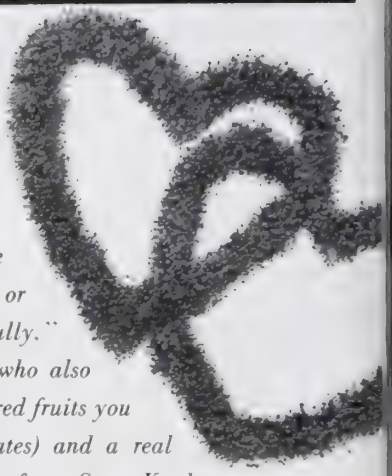
PHOTOS TERENCE CONRAN BY CORI WELLS BRAUN, JOAN KRON BY DANIEL KRON, PERI WOLFMAN BY CHARLES GOLD, MARIO BUATTA BY TOM YEE, MARIETTE H. GOMEZ BY JOHN CRUM



Shopping Around

Ionic and Tuscan column-shaped candles are architecture for your table; 12 inches high, $18 a pair in white or black, Sointu. • For slumbering athletes: a fleecy sweatshirt fabric blanket; $60 twin, and jersey sheets, $30 twin with pillowcase. By Sweats for the Bed at Spiegel. • A window garden of six differently scented geraniums and a grower's handbook, $25 from Fox Hill Farm.

Heart to Heart

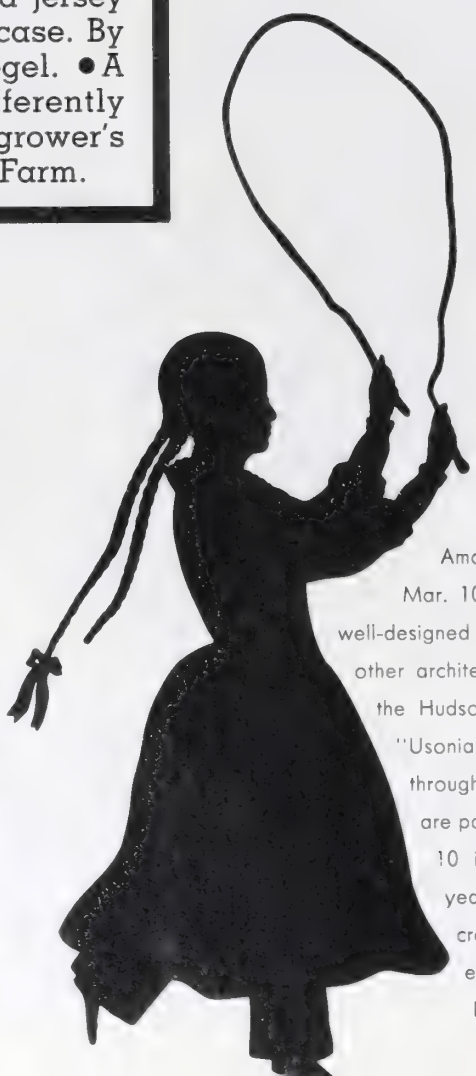


Show your Valentine how much you care with a handmade wreath of entwined hearts. Shape the 9-inch-high hearts out of coat hangers, fasten them together and then wire on fresh baby's breath, status or heather. "They'll dry beautifully," says NYC florist Sura Kayla, who also suggests a basket full of all the red fruits you can find (grapes to pomegranates) and a real amaryllis. The wreath is $40 from Sura Kayla Design Associates, 115 W. 28th St., NYC.

Gardeners!

On cold winter nights avid gardeners love to curl up with a good seed catalog. Marina Schinz, a garden photographer, pores over the American catalog from the British firm of Thompson & Morgan, with its beautiful photographs and hard-to-get plants. For native American plants Ellen Samuels, coauthor of *The American Woman's Garden,* recommends Prairie Seed Source for meadow flowers and Woodlanders for flowers and plants native to the southern Piedmont. Eleanor Perényi, author of *Green Thoughts,* plans for summer with catalogs from Rex Bulb Farms for lilies and Le Jardin du Gourmet for French vegetable seeds.

FOR MORE DETAILS, SEE PRODUCT INFORMATION



Not to be missed...

Skillfully snipped silhouettes *(left),* pinpricked landscapes and other "Cut Paper" works will be at the Cooper-Hewitt Museum, NYC, Feb. 12 to May 12. • The West when it was just won is captured by "Charles M. Russell," painter, poet and sculptor, at the Amon Carter Museum, Fort Worth, Tex., through Mar. 10. • A little bit of utopia—a modestly priced, well-designed house—was what Frank Lloyd Wright and other architects realized in Westchester, N.Y., and what the Hudson River Museum in Yonkers has captured in "Usonia Realized: Frank Lloyd Wright in Pleasantville," through April 7. • The antiques show country lovers are passionate about: "Heart of Country," Feb. 7 to 10 in Nashville, Tenn. • Sneak preview of this year's prestigious ACC Craftfair Baltimore: lots of creative wearable art and dinnerware in unlimited editions. Look for them Feb. 15 to 17 in Baltimore. ■ *Editor* CAROL COOPER GAREY *Coordinator* CLAIRE WHITCOMB

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AT HOME WITH ANTIQUES

HEART-ADORNED FOLK ART, SYMBOL OF LOVE AND DEVOTION, IS THE OBJECT OF MANY A COLLECTOR'S DESIRE

If this Valentine's Day has you feeling passionate about hearts, just imagine how a certain breed of collector reacts year-round. Graphic terms of endearment, hearts are a sign of some of the most desirable folk art objects, from chairs to pincushions. The inspiration for such ardent pursuit is not hard to understand; folk art's expressiveness is at its most poignant when it comes to hearts.



This love token has 30 cutout and watercolored hearts.

Consider, for example, a tiny looking glass owned by heart collector Lillian Blankley Cogan. Made with a bit of mirror saved from a larger, broken glass, it has a block of wood for a frame, with a hollow lovingly carved to fit the glass's odd angles. Such an effort to rescue a precious fragment of rare mirror is touching in itself—and it becomes even more so when you turn the frame over and find initials and a heart carved with a penknife. No ordinary mirror, this was a gift meant for a sweetheart.

For heart enthusiasts, a welcome new book, *Folk Hearts* (Knopf, $25), by Cynthia V.A. Schaffner and Susan Klein, offers a guided tour of heart collectibles. Interestingly, our contemporary ode to the heart—the Valentine—makes only a minor showing in the book. "Valentine's Day as we now celebrate it, by sending cards to friends and loved ones, didn't come about until around 1850 with the advent of printed cards," explains Cynthia Schaffner. "Before that a Valentine was usually a person, not a letter. Often he or she was selected by the English custom of a lottery or by drawing a name out of a hat."

More important to folk art was the widespread practice of leaving love letters on a sweetheart's doorstep or giving "sweet nothings" during courtship. In the days before the postal service, the *Liebesbrief,* or love letter, evolved in several genres among the Pennsylvania Germans. A young lover might decorate a puzzle purse—a square of paper illustrated on both sides and elaborately folded. When opened, each flap would reveal a verse or a heart or some aspect of his love. Another young romantic might pen a lover's knot—a labyrinth with words featuring four interlocking hearts. Still another might create a pinprick or cutwork *Liebesbrief.*

Though young men seem to have been more inclined to express their passions on paper, women also used the genre. Susan Klein points to one heart-shaped love token adorned with cutout hands that seems to have been made by a woman. Though unsigned it bears a telltale lock of hair, carefully tied in an elaborate knot.

This tradition of love notes was so strong that unless a love token like the painstakingly watercolored hearts and cutout hearts-in-hands *(above)* "bears a date of February 13th or 14th, we don't feel it can be definitely termed a Valentine," explains Mrs. Klein.

In the folk tradition, expressions of love were not confined to paper. "If a burled bowl has hearts cut out in its handles, you can be fairly sure it was given to one person out of affection," says Mrs. Schaffner. Though utilitarian, a spoon with a heart carving, a wool winder with a heart base, a scrimshaw pie crimper with a heart handle carved by a faraway sailor can all be considered love tokens. "Useful items were given in a spirit of appreciation for the tremendous amount of time women spent cooking and weaving and sewing," adds Mrs. Schaffner.

The heart as a symbol of a special relationship between two people was by no means limited to lovers. Collector Barry Cohen owns a heart-shaped stoneware inkwell made by well-known potter William Crolius. Dated 1773, New York City, it's inscribed with the name "Tyler"; he was later a general in the Revolutionary War. "The heart in a presentation piece like this indicates loyalty and devotion," Mr. Cohen explains.

Early Connecticut furniture makers also used the heart in a patriotic spirit when they made chairs with heart-and-crown cutouts in the crests. According to Lillian Blankley Cogan, a great collector of these chairs, "the crown symbolized power and authority; the heart, affection for the crown." Occasionally heart and crown chairs, she feels, were made for people in high positions such as judges, ministers and justices of the peace.

In addition to its role as a token of love and loyalty, the heart also was used as a religious emblem in the folk tradition.

(Continued on page 34)

An internationally renowned floral artist creates an original sculptured bell.

The Royalty Rose

BY JEANNE HOLGATE

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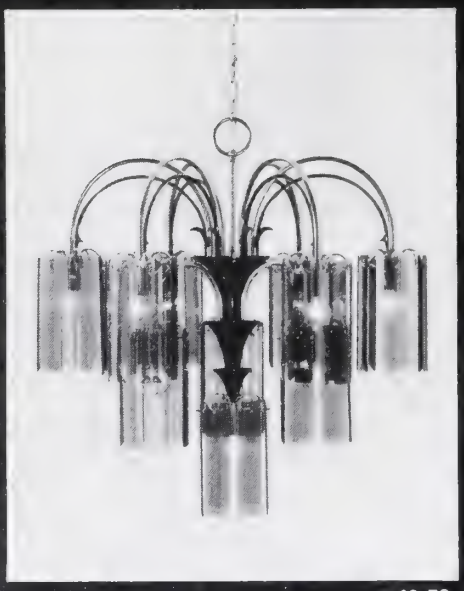
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AT HOME WITH ANTIQUES

Continued from page 32

The Shakers were fond of heart-shaped pincushions made "as a symbol of devotion," according to Mr. Cohen. He also owns a heart-shaped needle case that he feels may be of Shaker origin because of the intricate stitching and the use of leather, a material the Shakers often used for pincushions.

"O Noble Heart, Reflect On Thine End" was the dire religious reminder that hearts invoked on Pennsylvania German show towels. These embroidered linens, hung over everyday towels on special occasions, usually included the first letters of that phrase in German—OEHBDDE—so the meaning of the heart would not be lost as young girls did their embroidery.

Pennsylvania German birth and baptismal certificates, usually frakturs (pen, ink and watercolor drawings), almost universally featured a central heart. According to Mrs. Klein, this symbolized "the love of God." She also points out that the fact that the heart's popularity as a design motif may have had a good deal to do with the fact that it could neatly contain the Gothic lettering of the birth announcement.

After all, despite the stories of love, loyalty and faith that the heart has to tell, it is essentially a beautiful and decorative shape. "You can't deny that an ironmonger making a kitchen utensil knew that by bending part of its spike to the left and curving part of it to the right, he was making a pleasing form," says Mrs. Schaffner. Whether or not he had a sweetheart in mind, his heart-shaped flourish gives his work appeal that is still luring buyers today.

"All things being equal, the presence of a heart can more than double the price of an object," says Joel Kopp of America Hurrah in New York City. He adds that a knife box with a heart handle might cost $375, while a comparable unadorned one might be only $150. Hearts command a premium, but they do have their practical side as a collecting theme. As Mr. Kopp points out, they appear on everything from quilts to dower chests to samplers. So in the course of collecting, you can decorate a house and really live with the objects of your affection.■

—CLAIRE WHITCOMB

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THE STURDY, CHEERFUL SPIRIT OF THE AMERICAN HEARTLAND IS REFLECTED IN THE ARCHITECTURE OF ONE TOWN— A MICROCOSM OF THIS COUNTRY'S HISTORY

By JIM POWELL

Amid the gentle rolling hills and lush green farms of central Ohio there is an exceptionally picturesque small town that, perhaps more than any other place you're likely to visit, expresses the sturdy, whimsical, cheerful spirit of the American heartland. This is Granville, about 35 miles east of Columbus. It's not only a treasure trove of fine Victorian homes but a whole community that somehow has managed to preserve its traditional style. There are broad, tree-lined streets, stately storefronts dating back to the Civil War, a public square where pioneers built four churches and—incredibly for a town with just 4,000 people—118 buildings on the National Register of Historic Places.



The style is Gothic Queen Anne, c. 1875, replete with balconies.

Many homes pass from one generation to the next. Streets are named after people whose descendants continue to live in Granville—there are Averys, Cases, Everetts, Joneses, Youngs, Richards, Spelmans and Grangers, for example. After walking around a while, I became convinced that if you were to compose a Victorian sampler, you couldn't do better than Granville. "I've counted 28 distinct architectural styles here," says Horace King, a retired Heisey glass designer and professor of art at Denison University, now a noted local historian. "The earliest style is known as vernacular, because it's based on New England farmhouses. Many people who started this town were master builders, and as soon as they got a sawmill going, they began to put up frame homes. A tremendous number of handsome Federal and Greek Revival homes were built in the early years. They exude simplicity, permanence.

"We have excellent examples of almost every 19th-century style," King continues. "The only one that's lacking is Egyptian Revival, favored for mansions. You see, by the time those were being built, there wasn't much wealth here anymore. The Ohio & Erie Canal system succumbed to cheaper railroad competition, and railroads bypassed Granville. Lack of transportation hurt industry. Yet this is probably an important reason why so many houses survived rather than giving way to modernization."

Granville echoes the optimism of its founders who, in 1805, ventured West from Granville, Mass., and Granby, Conn. Their churches, for instance, are a visual delight. St. Luke's Episcopal Church (1838), with a gold leaf cupola, is done in a Greek Revival Temple style that has elegant cream-painted plasterwork. The Presbyterian Church (1861) is early Georgian Revival brick, later stuccoed. It has a tall elegant spire. The Methodist Church (1884) is late Gothic Revival, also stuccoed brick. With gently curved pews, it's an early example of an auditorium-style sanctuary. Fashioned from rough-hewn green limestone, the Baptist Church (1883) is quite grand. It has a soaring five-story tower, arched windows with figural and geometric designs.

People in Granville take pains with details—many sidewalks, for instance, are in an appealing houndstooth brick pattern. Side streets offer nice surprises. The Arthur Jones House (1861), on Elm Street, has Greek Revival proportions, but it marks the beginning of the Victorian period in architecture, as you can see from Tuscan and Italianate details—rounded window tops on the side bays, for example. This house has unusual terra-cotta brackets underneath the roof's edge. On Mount Parnassus Drive, there's a Richardsonian Romanesque mansion fashioned from rough-hewn stone with a hipped slate roof. Granville has houses inspired by the opulent architecture of India and low-slung Mission-style houses from the 1900s through the 1930s.

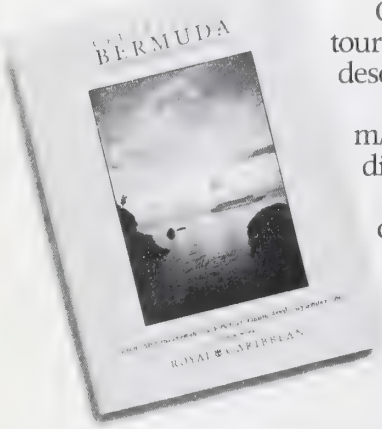
Some Granville homes have rustic outbuildings. There are early barns, since most people used a horse for transportation. Other outbuildings served as summer kitchens, wood or storage sheds.

Denison University, which Baptists started in 1831, is immediately north of town, and its lovely campus is well worth a stroll. The brick buildings are in Greek Revival, English Tudor, French Norman and Italianate styles. Springtime brings a spectacular display of white and pink dogwood blooms that carpet the hillside down to the village.

The College Town House (1855) is a large white Victorian Tuscan-style struc-

(Continued on page 38)

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TRAVEL

Continued from page 37

ture set way back from Broadway. It has one of the best-preserved interiors in town. There's elaborate Eastlake cherry woodwork as well as a considerable amount of walnut and cherry furniture—popular around Granville during the 1880s and 1890s.

An 1850 house on the corner of Plum and Broadway is based on a design book by Alexander Jackson Davis who was a successful architect and leading proponent of Gothic architecture before the Civil War.

Down the street is a massive one-story structure built in 1816 as a bank. After that failed, it served as a barber shop, train station, restaurant and milliner's store until it was taken over by the Granville Historical Society. It maintains village archives and exhibits local antiques from the early 1800s.

The 14-room Avery-Downer House reflects exuberant Victorian eclecticism. Built by cowboy-merchant Alfred Avery in 1842, it's a templelike structure highlighted with two-story-high columns, carved from solid black walnut trees. A roisterous fraternity house for years, Avery-Downer House was purchased and restored by antiques dealer Robbins Hunter three decades ago. The interior is decorated with shapely plaster medallions, tall mirrors and stained glass. There's a tiger maple Hepplewhite-style tall case clock, a carved Duncan Phyfe mahogany sofa and gold-plated bronze Philadelphia chandeliers. In the lady's parlor: a handsome five-and-a-half-octave pianoforte made by Astor of London, 1795. Restoring and maintaining the Avery-Donner House is the mission of Paul A. Goudy who has also become an enthusiast for Granville.

Many people embellish their homes with meticulous gardens. For instance, Ann Grimes, an authority on Elizabethan and American folk music whose collection of 28 dulcimers is bigger than that at the Smithsonian. "Around our 1826 house, I grow upland lady ferns, marginal wood ferns, ragged robins and bleeding hearts, to name a few," she says.

Cheerful flowers that greet people in Granville public places are the work of local garden clubs—there are a surprising

(Continued on page 40)

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TRAVEL

Continued from page 38

number, including the Broadway Garden Club, Welsh Hills Garden Club and Dirty Dozen Garden Club. The Town & Country Garden Club plants flowers along the east and west roads into town.

Bill Chambers, a horticulturist with a Columbus nursery, takes care of trees. "You want the town nice. You volunteer to do it," he says. Chambers has planted over 300 trees, mainly sugar maples, red maples, pin oaks, lindens, Bradford pears and zelkovas—all robust varieties.

Granville has nine antiques dealers: The Olive Branch on East Broadway has chairs, tables, dry sinks, cupboards, cabinets and other kinds of country furniture—plus a selection of 19th-century American silver, ceramics and quilts. Memory Lane Antiques, on Newark-Granville Road, has brass and glass as well as furniture. The famed Heisey glass museum is about three miles away in Newark, producing much of the finest American glass from the 1890s until the factory closed during the 1950s. Heisey craftspeople fashioned glassware for the White House, and some of these styles are available. Many collectors cherish colored glass—amber, red, green and cobalt, for instance—that goes back to the 1920s.

If you wish accommodations in Granville, the best place is the Buxton Inn (1812). The oldest continuously operated Ohio inn, it's a two-story structure that forms a courtyard for outdoor dining. Rooms are furnished with Empire, Eastlake and other 19th-century antiques. Rates are $45 to $55 a night, depending on size. Since there are only eight overnight guest rooms, make arrangements at least a month ahead, especially for weekends. A hearty menu, with main dishes from $7.95 to $15.95 includes salmon mousse, honey butter almond chicken and hot walnut fudge cake.

The Buxton Inn is operated by Orville and Audrey Orr. People thought they were crazy to give up their teaching careers and take over the inn, which was in disrepair, beyond hard times, but they've prospered. They've done so well that they just restored the salmon-pink brick Federal-style Willard Warner House (1820) next door as an inn. "We're having great fun," Orville says. ■

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HOUSE BEAUTIFUL
FEBRUARY 1985

Victorian to Go: Revival of a Grand Old Lady



JOHN HI ARST, JR

It started as a flirtation and grew into a passionate love affair. It happened in the Hamptons, that enclave of magical beach communities to which New Yorkers love to flee. The day was dark, the rain poured down and the house in question was a grand old lady—lately neglected, robbed of her dignity and grace—in a potato-farming town. "We were visiting, and had no plans to buy a house," confess the new owners, "but we saw this classic house, and it spoke to us for a year until we finally bought it." Problems were many, its plight so tangled buyers had been discouraged for years. Foremost: The house and its barn shared land that could not legally harbor two residences, and the barn was already being converted. The grand old lady had to go. ▸

Victorian to Go



VINCENT LISANTI

LIGHT, AIR, EASY CARE—NOW THEY'RE ALL AN INTEGRAL PART OF THIS GRAND OLD FARMHOUSE

As fate would have it, the couple who fell in love with the grand old lady found appealing land belonging to the owners of potato fields that separated the old and new sites. Trees and neighboring dwellings were as old as the house, and the close proximity of the new site meant that the environment would be unchanged. So up it went onto movers' skids for the quarter-mile journey, only to be met by rain that made the fields impassable. There it stayed for five months until finally the way was clear and the house could be set on its new site to be stripped down, built up and readied for another century of living—without losing a touch of its character.

"What we loved most is that it's a real Main Street, U.S.A., home, the kind cherished all over the country," says the woman of the house, interior designer Abbey Darer, whose vision turned it into an open-armed gathering spot for her own family. "It was important to preserve all the tradition, dignity and romantic style, but give up all the major problems that accrue to an old house."

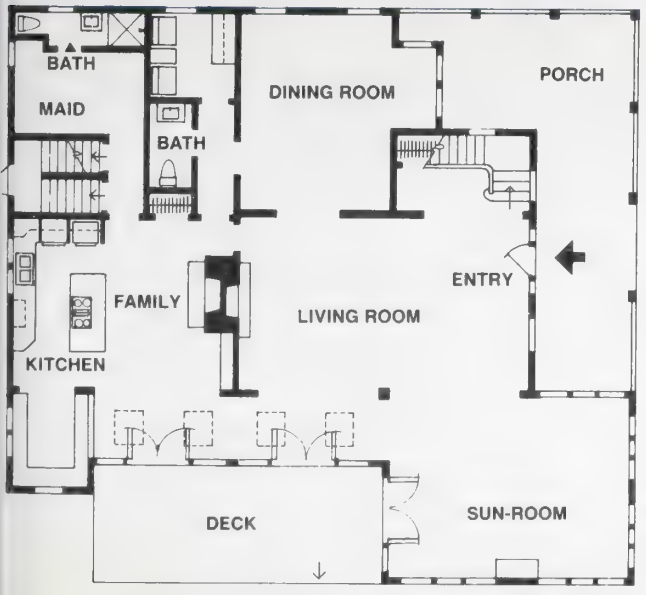
So appealing was this farmhouse and so universal were its new owners' goals that House Beautiful realized it was a very special project for its readers. Working in tandem, Abbey and House Beautiful began planning and skillfully solving the problems created in a major updating of a venerable house.

What do we all love most about houses built anew? Light. Air. Easy care. Now they're all here, thanks to the thoughtful integration of new building materials, carefully chosen to keep the house's character intact. For example, the facade looks the way it did a century ago, but surfaces open to the harsh sea air have been treated to Mastic's vinyl siding and shutters, installed with the attention to detail of old-time craftsmen. At the rear, an abundance of new sun-loving patio doors and skylights turned a dismal old porch into a light-drenched gallery.►



Lining the pushed-out gallery wall with patio doors and removing the original side wall brought light into the downstairs and opened the rooms to each other. T-lok vinyl siding, windows and shutters, Mastic; patio doors, Morgan Products, Ltd.; roofing, Johns-Manville; skylights, Ventarama; caulking/sealants, Geocel; architectural and interior design, Abbey Darer/JoAnn Barwick.





FIRST FLOOR



SECOND FLOOR

FLOOR PLANS OF THE 'GRAND OLD LADY' AFTER SHE HAD BEEN MOVED AND RENOVATED





Victorian to Go

"ALL THE ROOMS ARE BUOYED BY COLOR AND LIGHT—IT'S THE HAPPIEST PLACE I'VE EVER BEEN"

Inside, now that it has been moved and renovated, the house has taken on a whole new life. Before, rooms were isolated, the traffic flow was awkward (you had to walk through a "maze" to reach the kitchen from the front door), the old rear porch was unused, the interior living room completely devoid of sunshine, and plaster walls were ruined by water and years of neglect.

Today it's a wide-open celebration of light and family-oriented living. Spaces flow freely from one to another, allowing big-scale gatherings or a choice of places to settle in alone or in small groups. The wall surfaces here are all new; so too are the living room ceiling beams, carefully constructed to replicate the ones that were beyond repair. Columns were duplicated from originals in the entry foyer, and the sun-room's ceiling height was a happy discovery found when a wall was removed to unite two small rooms. "The planking we added overhead emulates a Victorian beach pavilion. It was inspired by wainscoting we found in the attic," says Abbey. "When you look out to the porch, you see the same ceiling—a very subtle detail, but nice."

The core of the decorating scheme was the fabric on the living room sofas: a floral-printed cotton whose colors dictated the scheme for the entire downstairs. The fabric is elegant but relaxed, the mood that Abbey had envisioned for the generously proportioned rooms. "I wanted a country look that was comfortable as opposed to informal, and classic enough to allow myself to be somewhat gracious. It's very cozy, but at the same time, Oriental porcelains and fine needlepoint are very much at home. It has the comfort of a great English country home on a much smaller scale."►

Because the spaces open to each other, the Brunschwig & Fils fabrics covering the Kay Lyn upholstered pieces were chosen to be harmonious but not monotonous; sofa fabric, "Howqua Garden." Casual rag rugs are a perfect foil for the sophisticated patterns and overscaled furniture that, says Abbey, make the rooms "both luxurious and intimate."

Victorian to Go





PAINTED FINISHES ON FLOORS, WALLS AND FURNITURE ADD A PERSONAL TOUCH AND GIVE A ONE-OF-A-KIND LOOK

The pine cupboard here was Rit-dyed by Kate Williams to enhance its natural grain. Luis P. Molina, a modern master of the painted finish, applied his craft to the sponged coffee table, tattersall brushed on the mirror frame and checkerboard dining room floor. Interior paint, Sherwin-Williams Co.; special paint effects courtesy of Sherwin-Williams and the National Paint Council.►

Victorian to Go

WALLS CONFINING THE KITCHEN CAME TUMBLING DOWN, UNIFYING WORK SPACE AND EATING AREA WITH THE NEW SUN-FILLED GALLERY

Below: *The wet bar by the fireplace is proof that good solutions are worth great thought. "We were going to put the bar in the sun-room, but realized it was perfect in the kitchen: It's easy to clean up and is convenient because of the easy access from the terrace and pool." Bleached oak cabinets, Wood-Mode; all appliances, Whirlpool; tile on floors and counters, Primitive Glacier by American Olean; lights over counter, American Glass Lighting Co.*

The kitchen serves as both work space and gathering place with stenciled blue and white checkerboards adding a touch of whimsy and visual interest.

Pristine matte white tile unified the floors and "opened up the whole house," says Abbey. The eating area is a warm combination of old and new. Its inviting look results from freshening up an existing table and benches with cheery blue and white fabrics and coloring the pull-up chair and counter stools with blue Rit dye. The checkerboard wall is stenciled. At the room's heart is a massive island with space for any number of family members to chop, to cook and to enjoy keeping each other company.►









Victorian to Go

TWO SMALL ROOMS MAKE WAY FOR A LUXURIOUS MASTER SUITE



Wrapped in palest lavender paint, the master bedroom is snug in winter and soothing in summer. Touches of white add definition—old wicker, pretty but not fussy bedding, half curtains fashioned from beautiful sheets. In the bathroom, soft pastels warm the cool expanses of tile and mirror. Carpet in bedroom, Masland "Pastille" Anso® IV Nylon; all bath/kitchen fixtures, American Standard; bed and armoire, Habersham Plantation; drapery fabric, Quadrille.►



Victorian to Go



THE FRONT PORCH IS AN OUTSIDE LIVING SPACE, A FAVORITE PLACE TO GATHER IN PLEASANT WEATHER—THE WAY IT WAS, NO DOUBT, A CENTURY AGO

From the whitewashed furniture that welcomes friends at the front door to the touches of Americana that enforce a sense of the past in the renovated rooms, this is a house that remembers where it's been, yet shows a clear understanding of how families want to live today.

The bedroom above is typical, a felicitous blend of eras. The chaise is old, unearthed in a junk shop and revitalized with a graphic Indian cotton. The blue-painted cupboard is new, faithfully reproduced with a knowledge of old-time craft, as is the rag rug woven by Kathy Evans. Wallpaper with a charming small print was chosen to add personality to the quirky walls, its border used to rim the windows. Although other pine floors in the house were cleaned and left in a natural state, Abbey decided this one needed a frosting of white paint. "The room lacked spark at first," she says, "and the white made all the difference in the world." A sealing coat of polyurethane keeps it easy to care for.

From the outside looking in *(opposite)* you see more technology slipped into the century-old facade: All the windows in the house were changed, but replacements are all the same size and sport energy-efficient thermal glass and easy-to-change storm windows. Window boxes were added "for more tradition," and the colors—light gray for the floor, dark green for the shutters—were chosen because "they're reminiscent of days gone by."

So, too, is the way the family uses the house, often gathering on the front porch to have a drink and savor the weather and the new location. And lest it be forgotten that the house made a pilgrimage here, some of the shrubbery remains a constant reminder: It, too, made the journey across the fields.■

Opposite: *On the porch, the window boxes nod to yesterday but are innovatively designed. Abbey bought vinyl trays at a garden center, then had wooden boxes built to hold them. This way, messy planting can be done in the yard and then the trays are slipped in. The wicker is old; the rockers are inexpensive new ones "aged" with a coat of paint; wicker rockers, Conran's. Project architect, Len Mysliwiec; general contractors, Frost and Petersen; exterior and interior lighting, Progress Lighting; locks, doorknobs, Dexter Hardware; "Vintage" shutters, Mastic.*

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Laura Ashley's American Style



When Laura Ashley decorates parlors such as this one she engages in honest-to-goodness homework and comes up with a wealth of new fabric, wallpaper and furniture designs. "From the outset," she says, "I've been trying to give everyone a chance to furnish a room as if it had been done by an interior designer. What better way than to build my home furnishings collections from the point of view of specific houses?" In her designs for 1985, this c. 1830 Greek Revival cottage in Sag Harbor, N.Y., plays a special role—it's her first American house. Not surprisingly, she and her young client, an art consultant, saw eye-to-eye from the start. He felt that the parlor *(right)* should strike a balance between period elegance and curl-up-by-the-fire ease. She responded by pairing a bright faux stipple wallpaper with a formal leaf border. For the curtain fabric, Mrs. Ashley borrowed blooms from a patchwork quilt. For furniture, she adapted a Regency-legged slipper chair and a Second Empire love seat, tempering their formality with more comfortable proportions.►

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"Stipple" wallpaper in primrose/apricot	$17.50 per roll
Leaf wallpaper border	$6.50 per roll

ALL FABRICS AND WALLPAPER, LAURA ASHLEY; UPHOLSTERY, LAURA ASHLEY UPHOLSTERED FURNITURE COLLECTION BY BRIDGEFORD, DIVISION OF HENREDON



In a simple 1830 American cottage, Laura Ashley proves how beautifully color and floral prints can carry the decorating





Learning restraint is as important as knowing how to embellish; a room can be at its most beautiful when it's white and unadorned

Laura Ashley's American Style

The light, I suppose, is the point where your decorating begins. When you stand in a room, it gives you a feeling for what the colors should be," says Laura Ashley, who played up the parlor's afternoon glow with yellow and apricot stippled wallpaper *(previous page)*. Even at night the room is wonderfully luminescent, says the owner, who finds it most beautiful by candlelight. The newly remodeled kitchen *(left)* basks in another kind of light—the clarity of the morning and midday sun—that floods in through a high fanlight, garden doors and windows. Since color couldn't rival the beauty of the ever-changing light, Mrs. Ashley kept the room immaculately white, warming it only with a painted country table and chairs. In the less sunny dining room, the quality Mrs. Ashley focused on was that of light shimmering on beautiful wood. Since she likes to let the furniture dictate her fabrics and their design, she responded to the formality of the owner's yew dining table and chairs with a stylized tulip and leaf wallpaper motif borrowed from a 17th-century Italian book cover. Its creamy background makes the dining room a serene visual link between the kitchen and the parlor.►

SHOPPING LIST

Dining room *(below):*

"Tulips" wallpaper	$17.50 per roll
"Tulips" fabric on festoon window shade	$12 per yard
"Regatta" fabric on dining chair cushions	$12 per yard

KITCHEN: PAINTED TABLE AND CHAIRS, BUTTER CHURNS ON SHELF, EVERGREEN ANTIQUES; GREEN AND WHITE SPATTERWARE DISHES, RAY & ANN SNYDER; BASKET WITH MELONS, GORDON FOSTER. *DINING ROOM:* RAG RUG, THE GAZEBO; BLUE AND WHITE DISHES, BARDITH; FAUX TORTOISE CANDLESTICKS, JOHN ROSSELLI.





Strong verticals—in stripes and a canopy
hung from the ceiling's slope—
heighten these tiny second-story bedrooms





Laura Ashley's American Style

How do you give a bedroom under the eaves a feeling of grandeur? That's the challenge Laura Ashley faced *twice* in these mirror-image rooms. In the guest room *(left)* she used stripes to lead the eye upward, an illusion furthered by the high-posted bed. Carefully measured so that it fits neatly under the ceiling's slope, it seems, at first glance, to be as tall as a stately four-poster. In the master bedroom *(above)* Mrs. Ashley relied on one bold vertical stroke: a bed canopy ingeniously secured to the ceiling. It's framed with three valances (actually balloon shades that can be lowered at night) that she stapled to wood boards fastened to the ceiling. Two sets of corner rods support the end curtains, and the canopy's "sky" of fabric is shirred on two parallel rods, hooked to the ceiling. An upholstered headboard completes the cocoon of fabric. "When Mrs. Ashley asked if I wanted a canopy bed, I said 'wonderful,' " recalls the owner, but he isn't sure *he* would have suggested it. Now suitably masculine in geometric blue and white prints, the canopy is one of his favorite touches in the house. ■

Editor KATRIN TOLLESON

SHOPPING LIST

Guest room *(opposite):*

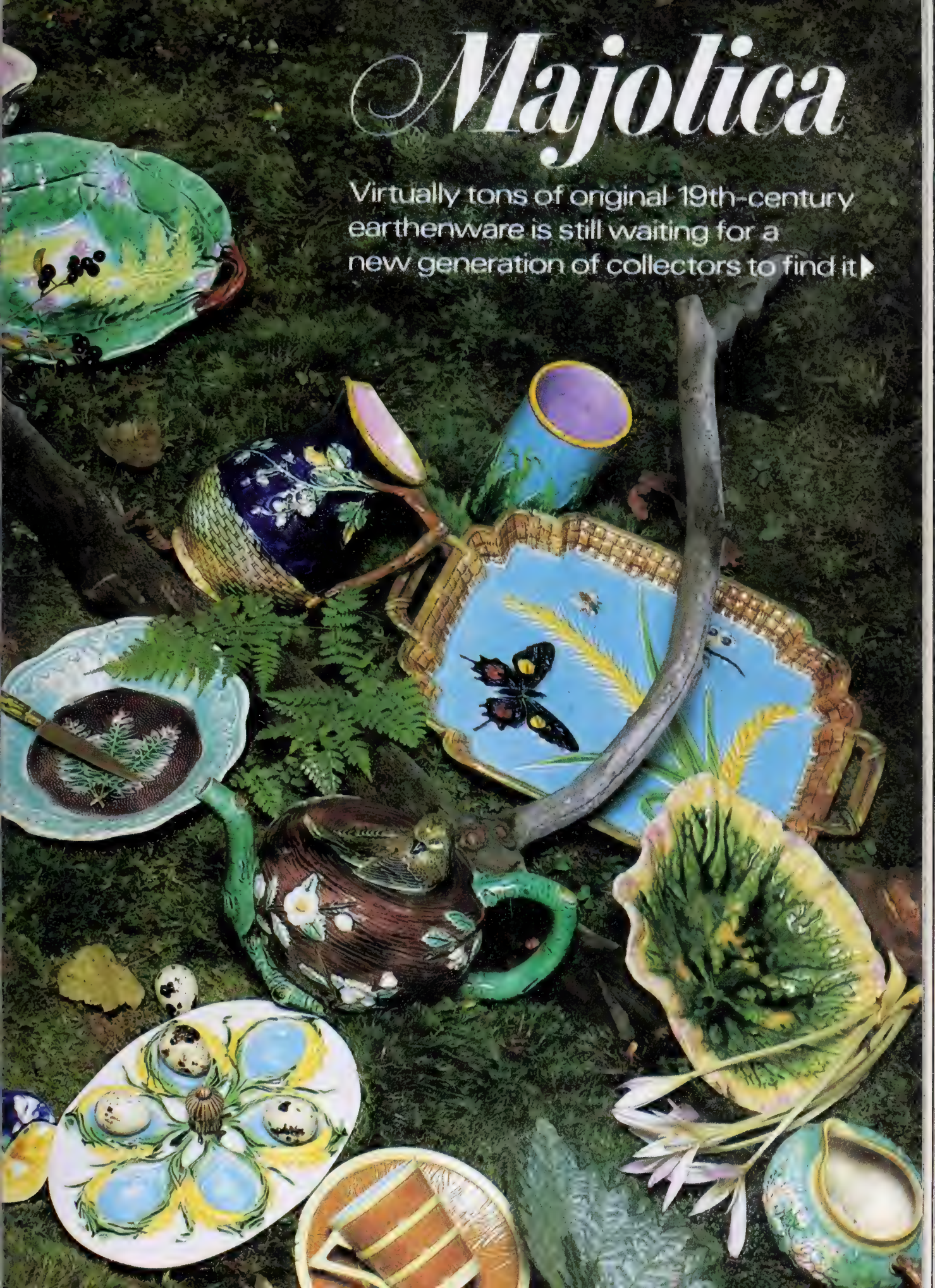
"Cricket Stripe" wallpaper in terra-cotta/moss/cream	$17.50 per roll
"Simla" terra-cotta print (on club chair)	$12 per yard

Master bedroom *(above):*

"Harbour" fabric (on bed curtains and headboard)	$12 per yard
"Kent" chair in "Sea Spray" fabric	about $700

GUEST ROOM: LINENS, CHERCHEZ; PAISLEY SHAWL, VITO GIALLO ANTIQUES
FOR MORE DETAILS, SEE PRODUCT INFORMATION





Majolica

Virtually tons of original 19th-century earthenware is still waiting for a new generation of collectors to find it

Majolica

Majolica celebrated nature by portraying exotic and domestic marine and bird life, fruits, vegetables, plants and animals in pottery. Compare the high relief modeling of the della Robbia-type dish (1) to the detail of the Minton "tondo" placque (2), the Brown-Westhead, Moore and Co. grape pitcher (3) and the 1871 Minton asparagus server (8) and the pervasive influence of Renaissance ceramics on majolica becomes apparent. Both realistic and stylistic interpretations of nature abounded—some wares sleek and sophisticated, others the naive and rustic products of the back-door potter. In addition to those already mentioned: (4) stag salt, Minton 1867; (5) pitcher, Copeland & Sons Ltd., c. 1877; (6) mug, maker unknown; (7) nut dish, maker unknown; (9) cheese dome, Josiah Wedgwood and Sons Ltd., 1875; (10) bird on a stump, Joseph Holdcroft.



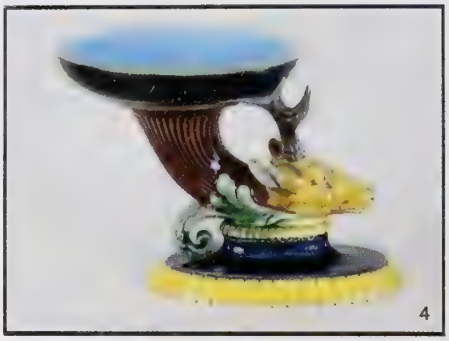
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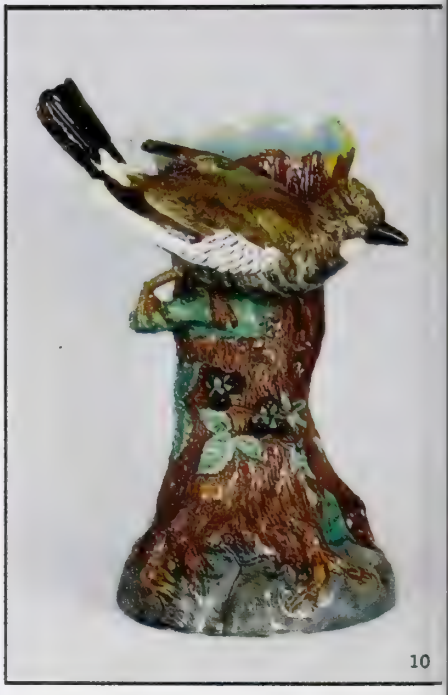
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A Pottery for Everyone

Its appeal goes straight for the emotions—happy colors, endless variety and playful, natural forms

By JEAN CALLAN KING

Majolica! You'll find it displayed in the show house rooms of top designers, in pricey and fashionable shops, in vitrines in the homes of the wealthy. And you'll also unearth it languishing in forgotten attics, gathering dust on basement shelves, and rubbing shoulders with flotsam and jetsam at the least promising flea markets. Frequently a cheerful accompaniment on the dining table or a showy display in a pine cupboard, majolica prevails once again—after more than a century—as both a decorative and useful accessory.

Majolica mania has collectors caught in a frenzy of search and buy. Pieces that scarcely could be given away 10 years ago now may command enormous sums. Auction prices have soared in the past few years as buyers vie for the unusual majolica object. However, if you missed that oyster plate you loved, don't despair—majolica was mass-produced and no single piece is unique. Duplicates by the dozen abound.

Although prices have skyrocketed (top quality majolica can fetch hundreds, even thousands, of dollars), much majolica is still relatively inexpensive and there is plenty to collect. Begin with a single plate, a pitcher or a teapot—many of these tablewares still can be picked up for under 50 dollars. Of course, good condition, brilliant color, unusual design and a factory mark will contribute to a higher price. Keep an eye on local flea markets—finding majolica is great fun and getting it for a song is possible. Don't forget the antiques shops—you might pay more, but the match striker, spill vase or tile you covet could be there.

Despite the enormous quantities of majolica available, contemporary reproductions do exist. The difference is fairly obvious. Reproductions feel almost too new, too brittle, too light and the glaze colors don't approach the translucent brilliancy of Victorian majolica. In addition, crazing (a cobweblike network of fine cracks in the glaze) is a characteristic common to 19th-century majolica.

Why majolica's sudden revival today after more than 70 years of neglect? Because we respond to majolica for the same reasons that made it popular in the 19th century: It is decorative, colorful and available.

When majolica was first introduced at the Crystal Palace for the Great Exhibition of 1851 in London by the Minton company of Stoke-on-Trent, Staffordshire, it dazzled exhibition judges and delighted the public. This mass-produced pottery embellished with rich relief and sculptural modeling and covered with shiny, brightly colored lead glazes bore little resemblance to its namesake, the celebrated tin-glazed *maiolica* of the Italian Renaissance. However, the name suggested to the Victorian mind the priceless rare antiquities collected by the wealthy, and combined with majolica's visual appeal success was certain. (Unfortunately, confusion over the difference between the tin-glazed, handmade Italian *maiolica* of the Renaissance and its Victorian counterpart continues even today.)

Until 1851 most pottery and porcelain with lavish multicolored decoration was prohibitively expensive because it required skilled painters and gilders plus numerous firings. But the combination of cost-efficient mass production techniques and the newly developed brilliant majolica glazes brought to middle-class consumers a colorful pottery at a price they could afford.

Mid-19th-century Britain's growing middle class of consumers demonstrated their fascination with every phase of interior decoration by indulging their fancies in the purchase of the endless parade of manufactured home furnishings available. The well-appointed Victorian home included Oriental rugs, heavily carved and overstuffed upholstered furniture, repoussé silver, parianware busts and displays of pottery and porcelain bric-a-brac.

In a seemingly endless stream of ornamental and functional items majolica manufacturers supplied every conceivable style and shape to tempt the consumer: table and toilet wares, fountains, tiles and architectural ornaments along with conservatory fixtures such as garden pots, pedestals, hanging baskets and seats. *(Continued on page 118)*



Blink and you may miss Warren, Conn.'s, main street, for all it consists of is a general store-cum-post office, a thrift shop, antiques exchange, church and cemetery. Colonial life seems to have begun and to continue here; there's no trace of fast-track world in this sleepy village whose spread-out population numbers about a thousand and whose charter dates back to 1786.

Historic houses are no novelty in these parts. Pride of ownership asserts itself in pristinely kept clapboard homes and greenswards. But a stone's throw from the shops is one house of such large proportions it could be mistaken for a rambling inn or an institution of some sort. Obviously, many generations have stretched the original frame twice as long as it is wide. Town records tell of its evolution from a family home in 1772 to a mansion, a Revolutionary era inn, a way station for fugitive slaves, a rest home and, in the 1970s, a restaurant.

Five years ago, when Ursula and Charles Apt were searching for a weekend escape house, they became captivated by this big white elephant whose picturesque setting seemed to compensate for the blemishes resulting from its years of abandonment.►

Charles and Ursula Apt view their house and land from artistic vantage points.

WILLIAM SEITZ







Merging Artistic Careers

URSULA AND CHARLES APT SET DOWN ROOTS IN A COUNTRY HOUSE BIG ENOUGH TO ACCOMMODATE THEIR COMBINED TALENTS

Merging Artistic Careers

THE HOUSE IS A LABORATORY FOR THEIR COMBINED TALENTS, ITS ROOMS EVIDENCE OF THEIR CREATIVE EFFORTS AT THE DRAWING BOARD





The unusually long living room (above) *has its original fireplace, but all the floorboards here and elsewhere on the main floor had to be replaced. Bouquet-strewn fabrics reflect Ursula and Charles Apt's affinity with nature, the subject of Charles's still life on the mantel. Another of his talents is let loose in this room—at a highly polished piano near his studio* (previous page).



Gradually redecorating the many bedrooms inherited with their former inn/rest home/restaurant, the Apts acquire antiques from local sales and embellish sleeping quarters with patterns of their own design. The iron bed (above) *wears a print they designed several years ago; the master four-poster* (below) *is draped with florals from the drawing board* (left).►



Merging Artistic Careers

Once a restaurant, the house had a bar and lounge area in its front hall (above) *where food is now set out for guests. Newly tiled, it serves as a galley kitchen and storage for Ursula's white tableware collection. At the nearby country table, a weekend brunch takes place with* (below, from left) *nephew Jeffrey Sigelbaum, Marilyn and Daniel Rubin, the hosts and Charles's sister, Lee.* Below: *A shopping trip just steps from home.* Opposite: *At work in their Manhattan studio, where a Charles Apt painting rests on an easel.*





DURING THE WEEK A CITY STUDIO IS THEIR WORKPLACE, A PRELUDE TO COUNTRY LIFE AND RENDEZVOUS WITH FAMILY

Your first impression of Ursula and Charles Apt is drawn from their individuality. Talk to her about family, home, cooking, cleaning and she radiates energy. Charles is more contemplative, his intense blue eyes studying a subject—as a painter would—before he begins to express himself.



Their friendship began in Germany where Ursula, who grew up there, posed for Charles, a young painter traveling through Europe. While he's created "hundreds of depictions of Ursula," Charles has proven his versatility with landscapes, scenes of the stock exchange, the symphonic stage, the race track and of Portugal where he and Ursula lived for two summers when their sons, Gregory and Sam, were young. He's been described as "a visual painter who takes what he sees and makes it singularly his own." This could be applied to the two of them, as their way of life has a distinctness about it. For example, they share studio space and living quarters in a beaux arts building near New York's Central Park. In recent years they've developed a collaboration of artistic skills—hers as a textile designer and his as a painter.

Their working arrangement developed after Ursula struck out on her own, armed with commissions for sheet patterns. Soon Ursula and Charles were working in tandem, reaping rewards for their mutual creativity and commercial success. "Now we can afford to travel," he mused. "Now I can have that house in the country," she imagined. It was on a visit to his brother's house in Warren, Conn., that their fantasies collided when looking at local real estate.

"She was making her own money and always wanted a house and land," recalls Charles, who likened their venture to Mr. Blandings and his problematic dream house. So much for traveling around the world.

"The house was a big white elephant . . . like no other place we had seen," says Ursula. "There was majesty to it despite the roughness." They roamed its 13 rooms discovering rotted floors, two large rest rooms and an institutional kitchen with five restaurant ranges, pedestal tables and enough bentwood chairs for a horde of guests. What a fine place to have big family gatherings, she thought. And as for all those upstairs bedrooms, all the better for welcoming two or three couples on a weekend.

Charles had an entirely different reaction. "There we were," he recalls. "Two people with this 13-room house." He describes how he sat bolt upright in bed one night after moving in, shuddering over what they had undertaken.

Five years and many dollars later ("Everything we make goes into this house!"), they both seem buoyed by the challenges and discoveries of country life. Charles points to the pond on their six and a half acres, a sanctuary for beavers. Ursula points out the windowpane in a guest room where the name Rachel Hartwell is etched in bubbled glass.

According to numerous old deeds they have collected, the Reverend Hartwell and family, including young Rachel, were among the occupants during the last century. As Ursula envisioned, a few bedrooms have been readied for weekend guests. However, the enormous kitchen still awaits an overhaul, a project for another year's budget. Meanwhile, the Apts use the old bar for food preparation, serving guests in the adjacent seating area they've created. Last Christmas they found use for dozens of their restaurant chairs, having enough tables to seat 30 or so family members invited to feast their eyes on a house that you could say is apt for more years of wear.■ —CAROL COOPER GAREY

Associate JODY THOMPSON-KENNEDY

HIGH-STYLE CARPETS: THE BEST-LOOKING IN YEARS

These handknit-look pastels complement today's palette, and new geometric patterns give a crisp, tailored effect

Carpeting is now light-years away from the old standards. Traditional broadlooms are made to look hand-woven, and berbers that were once only beige are newly colored in delicate shades: **(1)** Pure-wool heathered berber, $35 a square yard by Concepts International. **(2)** "Cheviot Hills" wool broadloom, $45 a square yard by Bigelow Sanford. **(3)** Densely knit all-wool "Trend," looped broadloom, $70 a square yard and **(4)** "Diagonal" all-wool white berber, $90 a square yard, both by Concepts International. **(5)** Large or mini-looped, "Kable Kolor," wool broadloom, $99 and $79 a square yard by Saxony. **(6)** "Woolcraft," $68 a square yard by Karastan. **(7)** "Burber Knit," all wool, from Couristan. **(8)** "Madreau," acrylic fiber, $36 a square yard; **(9, 10)** from the American Treasures Collection, "New Heritage" and "Illusions," $75 a square yard, all wool. All from Karastan. ►

10

7A

JOHN RILEY

FOR MORE DETAILS ON COLORS AND PATTERNS, SEE PRODUCT INFORMATION


1A
1B
1C
2
3A
3B
6C
5A
5B
5C
7B
4

HIGH-STYLE CARPETS

Textures from velvet to nubby cut pile



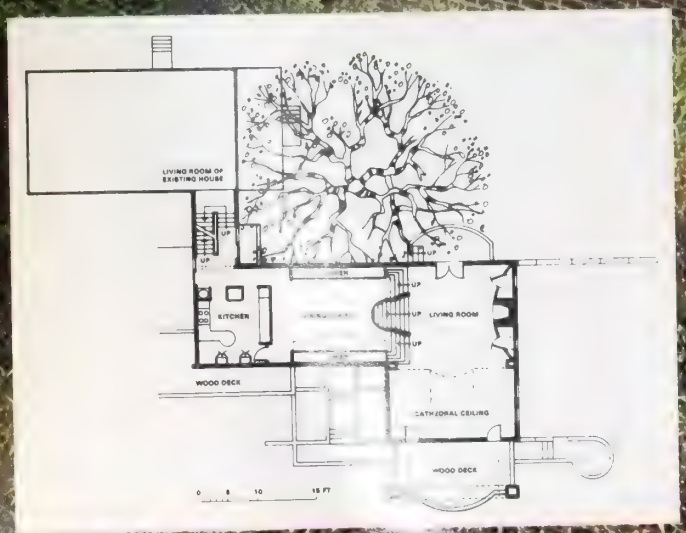
From fine denier to pasta plump, the range of today's carpet textures allows for a new richness. These colorings reflect the strength of natura elements—like those in a Degas landscape: **(1)** "Imperial Velour" wool cut pile velour by Couristan. **(2)** From the Chateau Collection, "Chateau Regency" in Anso IV nylon, $30 a square yard by Bigelow Sanford. **(3)** "Buxton," nylon broadloom, $35 a square yar by Wunda Weve. **(4)** "Regal Splendor" in Ans IV nylon, $27 a square yard by Bigelow Sanford. **(5)** "Seurat" in DuPont Antron® nylon by C.H. Masland & Sons., $40 a square yard. *Opposite:* Formerly available only as specially commissioned floorcoverings for commercial space such as hotels an restaurants, the new patterns in broadloom are perhaps challenging the traditional preeminence of Oriental patterning: **(1)** "Blue Chip" in Anso® IV nylon, $34 a square yar by Wunda Weve.

New broadlooms tightly tailored in subtle patterns



(2) "Clover" pure-wool Wilton weave in full-width broadloom or custom area sizing, $76 a square yard by Rosecore. **(3)** Another Wilton weave, "Flower Petal," $76 a square yard by Rosecore. **(4)** White on natural, "Jacks" from Stark Carpet's Boucle Collection, $80 a square yard. **(5)** All-wool, cut like velvet, "Vogue," $87 a square yard by Concepts International. **(6)** Velvety wool "Verveen," $95 a linear yard from Stark Carpet. **(7)** "Winslow," pure-wool Wilton weave, $80 a yard by Rosecore. **(8)** Twelve-foot-wide stock carpet, $88 a linear yard by Saxony. **(9)** "Diamino" pure-wool Wilton broadloom, area-cut, $76 a square yard by Saxony. **(10)** Pure-wool velvet "Pastel," $87 a square yard by Concepts International. **(11)** Graphlike all-wool "Fandango," $60 a square yard, and **(12)** "Fonteney" all-wool carpet, $100 a square yard, both from Einstein-Moomjy.■

Editor
KATHLEEN MAHONEY



Rather than raze the existing house, [illegible] architect Thomas G. Georgelas chose to make it a wing of the new one. During construction he and his family lived in the original structure, which later became three bedrooms and a den for his children. The master suite occupies the new wing.



Embracing an Old House With New Vision

Beginning with a little house on prized land, a nonconformist merged tradition with modern design

Start with a 10-acre site and a magnificent view of a stream valley. Add a small, unremarkable house on the spot that takes prime advantage of the view. Then add a 250-year-old oak tree right at the edge of a deep slope. Finally take the client's program—a large house that must be suitable for entertaining and also for easy family living with three children. The catalyst to make all these ingredients work: architect Thomas G. Georgelas of McLean, Va., also the owner, who created a striking design solution that turned difficulties into advantages.

First, he decided to keep the original house and convert it to a wing of the new structure. The old house was where his family actually lived while the other, much larger section was built. The new section obscures the old one and also wraps around the giant oak tree. The feeling mixes traditional and contemporary to create "romantic modern." Says Mr. Georgelas, "I was concerned with the images that say house, not with adhering to any formal tradition. I strove to achieve a design whose basic elements could be recognized, even by a child, as belonging to a house." These elements include a pitched roof and white-painted cedar siding, windows cut the size of traditional double-hung windows and an exposed brick foundation that indicates permanence and substance.►

Embracing an Old House With New Vision

The interior flirts with tradition, its double stairway and arches reminiscent of grand old houses. But this majesty is clearly modern—and unique.



"It was important to me that the interiors be easily understood, that you have a sense of where you are everywhere in the house," says Thomas G. Georgelas. "That's why I included so many vistas and connections that are a psychological as well as a visual linking of space." The rooms of this house flow into one another, and the detailing is painstakingly executed throughout. Inside, windows take advantage of light and views; outside they organize the expansive facade.

Because the house itself is such a strong presence, the Georgelases have decided to decorate slowly and sparingly and to live with it awhile before filling it with furniture. The uncluttered spaces are the perfect complement to the clean elegance of the architecture.■ —ANN McKEE WISER

The dining area flanked by windows (opposite) *links kitchen and living room* (below). *Metal pipe railing maintains continuity from space to space while also gently defining areas. A brick arch* (bottom) *acts as indoor-outdoor transition.*

FOR MORE DETAILS, SEE PRODUCT INFORMATION







OUTDOOR LIVING





Gardening Freestyle for Exuberent Color

"Like friends, flowers come down to a few you really like and the rest you have a nodding acquaintance with"

This lush expanse of summer blossoms is glorious proof that for some people the artistic approach to gardening works much better than a precise, more carefully planned method. Georgianna Orsini, who has tried gardening both ways, explains: "I used to read a lot of gardening books, study the planting plans and try to translate them to my own garden in New York State, but so many things don't work out—the high plants aren't quite high enough or the colors aren't right. More than a plan you need courage—courage to plunge in!"

This is exactly what Mrs. Orsini does each spring. "I take lots of flats from my greenhouse—whatever plants have germinated—and work with them the way a painter works on a canvas. For example, I'll set out a blob of deep pink snapdragons, then sprinkle pale pink and white ones around. Then I put dahlias in the center of the 'canvas' because they are so big and impressive. I depend on dahlias a lot. They are a nuisance to dig up and store in the winter, but they do pull their own all summer long. I plant anything that blooms longer than two weeks." She likes daylilies for the same reason. "I also plant anything blue because blue and gray—like dusty miller and lavender *(opposite)*—bind all the other colors together." Says Mrs. Orsini, "I work long, long hours in May, and after that it's maintenance. I go through and dead-head on my way to the pool or to the car, and I can water the whole garden in 40 minutes because I have hoses everywhere and underground pipes to attach them to." *Above*: A cedar post arbor marks the entrance to a garden path. In September, when this picture was taken, the garden is full of snapdragons, daylilies and phlox.►

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Gardening Freestyle

Daylilies and phlox bloom into September



Late summer flowers bloom against the backdrop of a wisteria tree: deep pink and pale pink phlox, pink daylilies, dark red dahlias and blue delphiniums. *Inset:* Daylilies encircle the swimming pool, and pots of tuberous begonias adorn the poolhouse. "If I am ever reduced to one flower through fatigue, experience or long-felt gratitude, it will not be hard to choose the tuberous begonia," says Mrs. Orsini.■

NEW-DESIGN KITCHEN



Color is the Key Ingredient

A brand new approach to kitchen design, this brave new palette indicates a unity of activity centers

Red means "stop" and green means "go," so it follows that yellow stands for turning on the television and pink for checking the timer on the dryer. "There's nothing like a bold display of color to signal activity," says designer Noel Jeffrey, who created this kitchen for House Beautiful. "There are four activities that go on in every kitchen, so why not give each its own identity?" Mr. Jeffrey selected St. Charles Manufacturing Co.'s custom cabinetry with table and countertops of ColorCore™ surfacing material and Formica brand laminate for the cabinet fronts. He chose Monet Lavender for the food preparation and cooking area, Jubilee pink for the laundry center, China Blue for the dining area and Custard yellow for the TV and desk, all "wrapped with a ribbon" *(inset).*►



In the floor plan, "on-the-bias" planning maximizes corners in an essentially triangular room. All four colors are repeated in the dining chairs. Wedge-shaped table is bordered by banquette seating; grid-pattern ceiling is repeated in the parquet floor.

FELICIANO

Color is the Key Ingredient

While the eating area is an integral part of the whole room, the color change makes it feel separate and more intimate





All custom cabinetry designed by Noel Jeffrey Inc. and made by St. Charles Manufacturing Co. Countertops and dining table top, ColorCore™ surfacing material; cabinet door fronts of Formica brand laminate in colors from the Formica Corporation ColorGrid™ System; pickled ash parquet floor, Bruce Hardwood Flooring; "Muffin" office chairs by Harter; "Berry" upholstery on chairs and banquette from Manuel Canovas; PCjr computer unit/keyboard by IBM; convertible grill-range, deluxe dishwasher and microwave oven by Jenn-Air; Ultra-Mate washer/dryer by Speed Queen; compact Video Monitor by RCA; side-by-side refrigerator/freezer by Sub-Zero Freezer Co.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

Color and shape, repeated in a skillful plan, make this family kitchen a natural gathering place. "I love to gaze across a room and experience something new every time I look that way," says Noel Jeffrey. "I think it's restful to unload the dryer, turn, glance and take in a dining area alive with pink and blue tones. The bar and computer/desk arrangement arrayed in yellow invite you to sit down and relax. Yellow is the color of optimism, so they say." Mr. Jeffrey's architectural orientation to interior design is evident throughout the room. Curves behind the banquette seating *(opposite top)* are repeated in the wedge-shaped dining table and in the rounded end of the center island. Facing the banquette *(previous page)* the center island steps back at right angles, exposing storage. This shape is repeated in the over-counter cabinet of the bar.

Peter Segalla, Mr. Jeffrey's project manager, determined the placement and shape of all the elements in the kitchen using a grid system. Everything lines up perfectly. Even the pattern of the ceiling and parquet floor was derived from this system. Using a rough estimate, this stretched-out design maximizes a room about 30 feet long and 20 feet wide. Storage in the center island runs about 25 linear feet; dishwasher and sink, about 14; 7 by the bar and another 5 near the desk.■ *Editor* KATHLEEN MAHONEY

Kitchen Pluses

- A dropped ceiling grid accommodates soft, fluorescent lights for even, general lighting; all is controlled by a handy dimmer. The effect is one of natural skylight.
- An herb planter takes center stage on a yard-high plinth base whose interior holds storage. The planter provides a natural, fragrant spot of green—handy for inspired cooks.
- Over-counter and under-cabinet "task" lighting is used in each work area and is incandescent to preserve the natural color of foods being prepared.
- Office chairs are mobile and comfortable enough to replace the popular easy chair. TV pulls out for easy after-dinner viewing.
- A personal computer helps organize family finances, record and retrieve favorite recipes, double as a library/study aid.
- Handsome mirrored backsplashes under cabinets behind the sink function like rear-view mirrors to let you see all the action while your back is turned.



The lowest stands alone.



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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

Q My silver soup tureen was made in England by Andrew Fogelberg. Can you tell me the approximate age and value?

—J.B., Tapshaw, N. C.



A. The soup tureen is an idea that was brought to popularity in France during the early 1700s. It was named for Marshal Turenne a Frenchman who died in 1675. The tureen held soup and any other type of porridge or stew that was o be served at the table. The boat shape of your tureen was opular from about 1780 to 1820. Andrew Folgelberg was a wedish silversmith who worked in London from 1773 to about 793. His silver tureen should sell for about $10,000.

Q My cherry corner cupboard measures 6½ feet in height. The back of the cabinet is painted both inside and out. What period is it from?

—C.H., Cottle, W.V.

A. Many collectors tend to classify less sophisticated furniture s "country." Actually, such furniture was made and used in he city and in the country over many years. Your cupboard is n a style that was originally popular from 1725 to 1800. These pace-saving pieces were sometimes built irectly into the corner f a room. The paint on he back of your piece ndicates that it was uilt into the house and ater removed and re-inished. Cupboards vith glass-fronted oors are more valuable han those with solid vooden cabinet doors. Carefully examine your lass doors to be sure nat they are original. The cupboard's value is bout $5,000.



Q I know this is a real Tiffany lamp because it is signed "Tiffany Studios." The flowers are purple with green leaves. It measures 26 inches in height. Friends say I should sell it because Tiffany lamps are worth $260,000.

—M.J.K., Orlando, Fla.



A. The record price for a spiderweb Tiffany lamp is $260,000, but other types of lamps made by Tiffany can sell for as little as $2,000. You have a cone-shaped poppy shade. When it is lit the leaves show the intricate veining that is from the bronze filigree applied from the inside. The shade was made by Tiffany Studios of New York about 1906. The poppy design was made in a variety of colors ranging from orange to yellow to purple. The value of the lamp is determined by the quality of the color, and the desirability of the bronze base. Your lamp, in reasonable condition, is probably worth anywhere from $5,000 to $6,000.

Q This 5-inch cat holds a brown mouse in its mouth. The cat must have been made from black, white and blue clays that were mixed together to form the design. I've been told that it is very old.

—G.A., Dexter, Mich.



A. You own an agateware cat. Agate is a type of pottery that was made about 1740. Many different colors of clay were lightly mixed and then a figure was formed. If the clay is not handled properly the decorative lines blur and an unattractive mud-colored figure results. Several potters in the Staffordshire district of England made this type of ware. Cats like yours are well known and are very desirable. The value, if it is in good condition, would be $1,000.■

COUNTRY FANCIES



Shown here: Dyanna with Dyanna border

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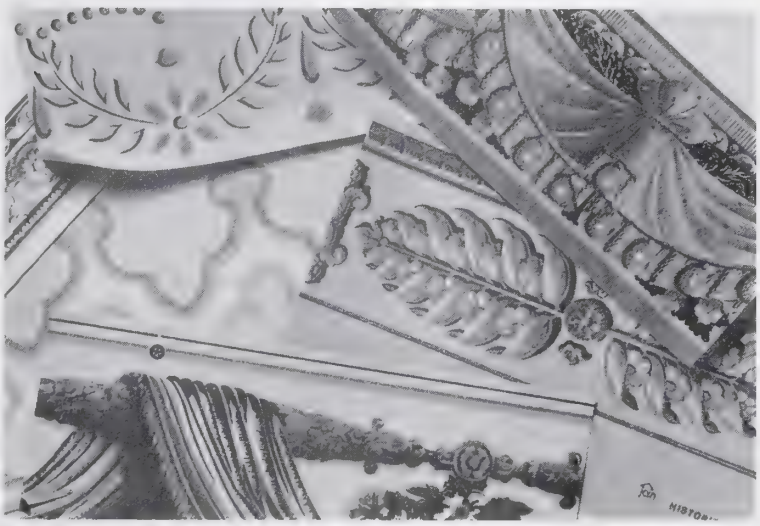
Wallcoverings and Fabrics

WHERE TO FIND IT

IN RESPONSE TO THE INCREASING NUMBER OF OLD HOUSE RENOVATIONS, THERE IS A GREATER-THAN-EVER AVAILABILITY OF PERIOD WALLPAPERS AND STENCILS FOR AUTHENTICITY

By SYLVIA SUNDERLIN——

As everyone who has been faced with selecting a wallpaper knows, there is an inexhaustible variety from which to choose. Designs range from plain "oatmeals," to pulsating florals and exotic geometrics from Victorian times to the present. For older houses wallpapers reproduced in designs appropriate to the period are usually preferable to innovative patterns. And decorating plain walls with stencils, long a favorite treatment from the 1800s, has enjoyed a strong revival in recent years.



These wallpaper borders are a sampling of the wide range of options.

Wallcoverings

Bentley Brothers, 918 Baxter Ave., Louisville, KY 40204; (502) 589-2939—This firm imports Anaglypta® and Supaglypta® high-relief wallcoverings from England. These coverings, reminiscent of the embossed tin ceilings of the late 1800s, were very popular at the turn of the century and are in keeping with houses of that era. Samples and further information, $2.

Bradbury & Bradbury Wallpapers, PO Box 155, Benicia, CA 94510; (707) 746-1900—Bruce Bradbury, one of the strongest supporters of the Victorian revival, makes hand-screened reproductions of late-19th-century art wallpapers. These vivid, ornamental coverings in designs derived from William Morris and others are available as complete room sets, with wallpaper and complementary ceiling paper, friezes and dadoes. New patterns are constantly being added. Brochure, $2.

Colonial Williamsburg Foundation Craft House, PO Box CH, Williamsburg, VA 23187—Reproductions of wallpapers from Colonial Williamsburg available at Craft House are made by Katzenbach and Warren, Inc. Samples may be seen in stores or customers may order "Small Print and Border Wallpapers," for one month, $10 plus $3 shipping (the $10 is refundable upon return). Telephone toll free (800) 446-9240 for details.

Victorian Collectibles, Ltd., 6916 N. Santa Monica Blvd., Milwaukee, WI 53217; (414) 352-6910—Mrs. Schraeder, who began with a stock of original Victorian wallpapers and fine reproductions, has expanded to include the firm's own coordinating reproductions with complementing friezes, ceramic tiles and drapery fabric. A feature is the scaling or adaptation of original Victorian patterns to smaller rooms. Send for free brochure.

Wall treatments

Sheila Foster, Box 318, Manchester Village, VT 05254—This artist has recently revived the historic paper in the dining room of Hilldene, the newly restored Lincoln home near Manchester. For her specialty, restoration of historic wallpapers, Mrs. Foster will consider important on-site projects.

S. H. Hopkins, 1416 E. Second St., Port Angeles, WA 98362; (206) 457-6676—Sally Hopkins specializes in late Victorian painted surface decoration, mostly on the West Coast. She not only stencils but works in gilding, marbleization and graining of walls. She works in both historic and private houses and will travel, on commission, for Victorian restoration outside of the Northwest.

The Stenciled Pineapple, Suite 102, 400 N. Washington St., Falls Church, VA 22046; (703) 534-5745—Custom stenciling is the specialty of Cathy O'Grady and Mary Madeline King, who cut their own stencils from 19th-century New England and English designs. Family motifs or artifacts are used for unique stencil room designs. On-site restoration is done in capital and Virginia areas.

Virginia Teichner, PO Box 368, New Canaan, CT 06840; (203) 355-1517—Custom wall stenciling is this artist's specialty, but she also paints murals, particularly in American folk art style, a feature increasingly in demand for country houses. An added specialty is trompe l'oeil painting of walls and furniture, such as painted-on curtains.

Wiggins Brothers, RFD 1, Hale Rd., Tilton, NH 03276—This second-generation family firm specializes in restoring stenciling in colonial houses. The brothers also do creative stenciling and murals throughout New England and beyond, having done on-site work as far away as Texas and London. They work mostly in 19th-century New England designs but extend their skills to avant garde designs, glazing and marbleizing of walls.■

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Presenting the Pancake

Those familiar griddle cakes, thinned down, lend themselves to new, light cuisine and an imaginative mingling of flavors



LILO RAYMOND

Above: *Because pancakes and crepes taste delicious with either sweet or spicy sauces, they can be used for any course on the menu. Shown here are dessert versions: sour cream pancakes with raspberries, crepes with orange butter and crepes with golden raspberries. Savory versions plus more desserts follow.*►

the Pancake

Pancakes as so many of us remember them — crispy griddle cakes for a Sunday morning treat or the first taste of crepes suzette in an elegant French restaurant—bear little resemblance to what often passes for pancakes today. "Restaurants serving those big thick slabs drenched with imitation maple syrup have given pancakes a bad name," says HB contributing food editor Martha Stewart. "And the same is true of crepes. All too often what's called a crepe is just a soggy piece of dough filled with chicken and smothered with cream sauce. Frozen crepes are every bit as bad—they taste like rubber."

Mrs. Stewart believes it is easy to learn to make pancakes that taste the way they used to if you follow two rules faithfully: Heat the pan or griddle until it's very hot (to keep the cakes from being rubbery), and make the batter thin. Everything shown on these five pages—pancakes, crepes, fritters, the German pancake and the Swedish pancakes—is made according to these rules. In fact, the only thing that differentiates one item from the next is the consistency of the batter because the essential ingredients are the same for all: eggs, milk or cream, flour and occasionally butter and sugar.►









What separates these light, lacy pancakes and crepes from their heavy look-alikes? A sizzling hot griddle, super-thin batter and an inventive array of garnishes and main-dish or dessert sauces.

Pancake and crepe batters fall into three categories: thin, thinner and thinnest. Pancakes, like the wild rice version (opposite, far left) *and the corn batter cakes* (opposite middle), *have less liquid. Crepe batter, like that used for the scallion crepes* (opposite top), *is thinner so that it will spread all over the bottom of the pan. Pancakes like those with grated potatoes and parsnips* (opposite), *that have only enough flour to bind the vegetables together, resemble fritters. (Those shown here are fried in oil). Thinnest of all is the batter for Swedish pancakes* (right). *"They must be cooked in a pan with round indentations," says Mrs. Stewart. "Otherwise the batter would run all over the pan." The German pancake* (above) *is baked in the oven. Dinnerware from Bardith; flatware from James Robinson.*



RECIPES BEGIN ON PAGE 110

the Pancake



Additions to pancakes, crepes and fritters can be as exotic as wild rice and chanterelles, as familiar as apples, carrots and scallions.

For many years pancakes in this country were considered breakfast food, but that was never the case in France where *crêpes salées* (with salt) constituted a substantial first course or light main dish, and *crêpes sucrées* (with sugar) were a dessert favorite. Nowadays, of course, we serve pancakes *and* crepes at any meal or as any course, and this versatility constitutes one of their greatest appeals. Equally appealing is the fact that both combine deliciously with so many sauces and fillings. Several traditional favorites are shown on these pages, but for the most part the combinations are unique and designed to inspire invention. For example, corn kernels enhance the taste of the corn batter cakes *(see preceding pages)*, and grated parsnips are a delightfully unexpected addition to that old favorite, potato pancakes. The upside-down apple pancake *(opposite)* combines caramelized apples and batter.

Martha Stewart has only one word of caution about being inventive: "Don't smother crepes or pancakes with *any* kind of sauce or filling. Use them more as garnishes that let the flavor of the cakes shine through."■

Editor KATRIN TOLLESON

Pancakes and crepes combine so deliciously with any number of fruits, vegetables and flavorings that they provide a perfect opportunity for creating your own specialty of the house

Carrot and zucchini fritters team up with a spinach pancake. Although fritters have much the same batter as pancakes, they are fried in oil, not cooked on a griddle.



FOR MORE DETAILS, SEE PRODUCT INFORMATION



ENTERTAINING PLUS



By BEVERLY McGUIRE

For Lovebirds

For a Valentine's Day dinner à deux present these glossy white porcelain casseroles with two turtledoves perched on top. Although brand-new from Royal Worcester Spode, the ovenproof baking dishes look like fine old antiques with their basket weave patterns and wheat motifs. Round and oval covered casseroles from the Gourmet Cookware Collection are $75 each. For stores write to Royal Worcester Spode, 225 Fifth Ave., NYC 10010.

THE LAP OF LUXURY

We all like the luxurious feel and weight of old linen or cotton napkins and tablecloths, but few of us want to iron or care for them. New napkin and cloth designs from Vera are made with Visa, a fiber that absorbs like linen, holds its color like cotton and can be dried wrinkle-free. Visa fiber is made by Milliken and is treated to make it virtually stain-resistant—a tremendous improvement over the original polyesters. These linens will be available in many colors in leading department stores in the spring.

Windowsill Gardening

These prettily illustrated cartons come with the makings for a heavenly scented indoor garden. The kits contain three small tubs already planted with seeds, plastic germinating bags and explicit directions (printed on the container) for soaking, germinating and transplanting to larger pots. Produced in England, each kit comes with seeds for a group of specific plants: cordon bleu herbs, aromatic herbs and scented flowers. For details write to The Uncommon Market, 858 N. 27th St., Philadelphia, PA 19130. Phone: (215) 735-2114.



BY CANDLE LAMP

Cast a romantic glow over your dining table or create a bewitching corner in your living room with an old-fashioned English beeswax candle set in a green majolica candlestick. The parchment shade has a metal frame to hold it above the candle flame. A box of four beeswax candles is $17 (a box of 12 is $40), the majolica candlestick is $45 a pair, and the shade is $50. All prices include postage, and all items can be ordered from Cherchez, 864 Lexington Ave., NYC 10022. Phone: (212) 737-8215.■

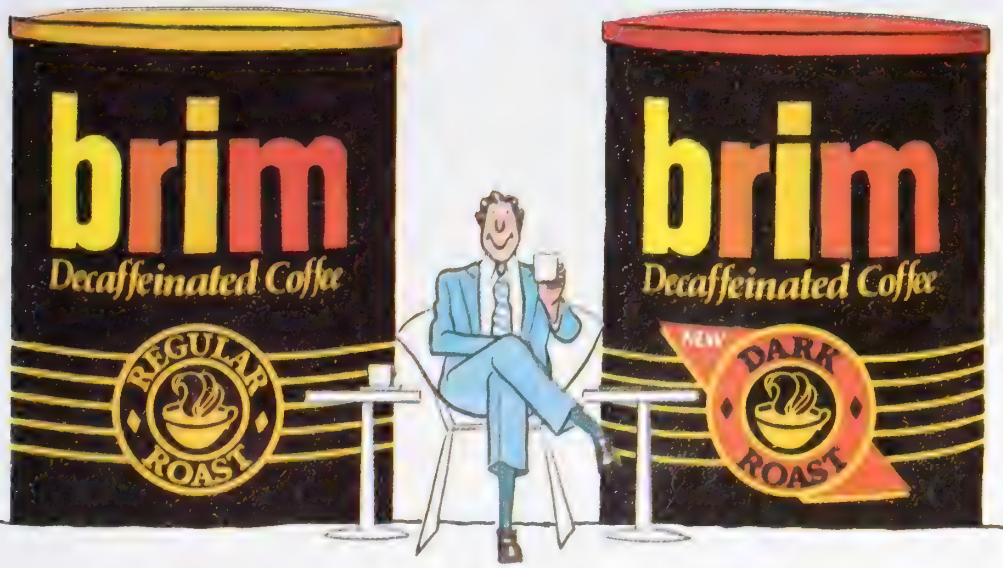
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So fill your cup to the rim with Brim.
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Single Malts: the Fashionable Scotch

By PETER QUIMME



EMA STOLLER/ESTO

A few years back practically the only Americans who appreciated single malt Scotch whiskies were travelers who'd discovered them in Scotland. Now drinking them is fashionable in the United States, Italy, Japan and elsewhere around the world. Bars in top restaurants, such as the City Lights Bar in New York's Windows on the World *(above)*, now stock as many as a dozen single malts so that customers can sample a variety and discover their favorites.

To me, this fashion for a "Scotchier" Scotch represents a return to a richer, more characterful taste in spirits. The best of those available in this country are comparable to a fine Cognac—smooth, warm and well worth savoring in a snifter after dinner. Each single malt whisky is the unblended product of a single distillery, the whisky world's equivalent of an estate Cognac, and each has its own individual character.

Back in the early 19th century, the only Scotch whiskies available were single malts. It wasn't until the 1860s that single malt whiskies were mixed with neutral grain whiskies (distilled from corn) to produce the lighter blended whiskies that have since become popular the world over and sold under the famous brand names we're all so familiar with. Today only a small amount of single malt whisky is aged and bottled on its own.

Here's a brief guide to the three main styles of single malts. *Highland malts* (the most numerous), particularly the Speyside malts from the Spey River valley, are noted for their harmonious balance and round, almost sweet taste. Some of the best-known examples include Glenlivet, Glen Grant, and my particular favorite, Macallan. Others I've enjoyed are Glendronach, Tamdhu and Knockando. *Lowland malts* are lighter and more delicate than Highland malts; a fine example is the elegant Auchentoshan. *Islay malts* (pronounced ī-lā) are strongly flavored, smoky, pungent and rich. I like the classic Laphroaig.

Most single malts sold here are 10 to 12 years old, their ideal age (about $20 a bottle). A few older malts, such as Macallan's 17 year old, are marvelous but expensive (about $29).

The "Whisky Trail"

A visit to several Highland distilleries is well worth including on any trip to Scotland's most beautiful countryside. A half-dozen well-known Speyside distilleries (including Glenfiddich, Glenlivet and Tamdhu) have formed a "whisky trail" that makes a two-day excursion, during which you can see the entire whisky-making process. Glenfiddich has a particularly good tour. British Airways offers convenient direct connections to Edinburgh and other major cities via London. One delightful country inn in the whisky country is Blairfindy Lodge Hotel, Glenlivet, Ballindallcoh. Write the Scotch Whisky Association, 17 Half Moon St., London, W1Y7RE.

MARVELOUS MUSCATS: Light, Fruity Dessert Wines

Ever taste sun-warmed ripe Muscat grapes plucked from the vine? Surprisingly, a good Muscat wine captures the grapes' delicious distinctive fruity-floral scent and flavor. Actually there are several related Muscat grapes grown successfully in many countries, from Greece to Italy to France to the United States.

To my mind, the best are the light, fruity-sweet, aromatic Muscat table wines currently made in California. These wines—usually labeled Muscat Canelli—are ideal light dessert wines to serve with fresh fruit such as figs. Their full spicy scent and uncomplicated ripely sweet flavor also make them ideal as anytime sipping wines. Here are five of my current favorites: 1982 Robert Mondavi Moscato d'Oro (about $11), 1983 Sebastiani Wildwood Vineyards (about $7.50), 1982 Souverain (about $8), 1982 Château Ste. Michelle Limited Bottling (about $10) and 1983 Robert Pecota Moscato di Andrea (about $9).■



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KITCHEN ESSENTIALS

By KATHLEEN MAHONEY

THE BEAR JAR



The Last Elegant Bear *comes to life in this charming cookie jar drawn from the pages of the book written and illustrated by Dennis Kyte and published by Little Simon. The bear jar is 12 inches high and retails for $35 from Sigma.*



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Cheese As You Please

Interested in making your own cheese? You'll want to write for New England Cheesemaking Supply Company's catalog. It's packed with such items as presses, molds, starters and cookbooks, all the necessary tools for making everything from mozzarella to ricotta. For a copy, send $1 to Box 85, Ashfield, MA 01330.

FIRE STOPPER

Kitchen fires are a constant concern. One way to play safe is to keep a fiberglass fire blanket handy to smother a blaze. By James Briggs & Sons Ltd. at Marshall Imports, about $20.



Cookware That Lasts

Variety may be the spice of life, but when it comes to buying cookware it can be downright confusing. One material you might want to consider is hard-anodized aluminum. Used originally for restaurants because of its durability and even-heating qualities, it is now available from Calphalon, Meyer, Magnalite and Club Aluminum. Produced by a chemical and electrical process, it is harder than stainless steel and resistant to scratches and sticking. The gun-metal gray cookware shown here is of hard-anodized aluminum from Meyer® Tensl™. Heat-tempered glass lids are rimmed in metal to prevent chipping. Hollow handles stay cool. A 6-quart stock pot, $62; 3-quart saucepan, $47; 8-inch omelet pan, $20.■

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WCHF

MICROWAVE CORNER

By BARBARA BLOCH and RITA BARRETT

This favorite Italian classic can be microwaved in half the cooking time of a radiant oven.

CHICKEN CACCIATORE

- **2 tablespoons olive oil**
- **1 onion, thinly sliced**
- **1/2 green pepper, diced**
- **2 cloves garlic, minced**
- **1 can (28 ounces) Italian plum tomatoes, chopped**
- **4 tablespoons tomato paste**
- **1 package (12 ounces) mushrooms, sliced**
- **1/2 cup dry red or white wine**
- **1 teaspoon Italian seasoning**
- **Salt and freshly ground pepper to taste**
- **3-1/2- to 4-pound broiler/fryer, cut into serving pieces**
- **Freshly chopped parsley to garnish**

☐ Place olive oil, onion, green pepper and garlic in 3-quart microproof baking dish. Microcook on high 6 minutes or until onion is transparent, stirring after 3 minutes. Add tomatoes with juice, tomato paste, mushrooms, wine, Italian seasoning, salt and pepper. Stir well and cover with plastic wrap, turning back one corner to vent. Microcook on high 5 minutes. Arrange chicken pieces in baking dish with thickest part of chicken and dark meat at outer edge of dish. Spoon sauce over chicken, covering completely. Cover with vented plastic wrap and microcook on high 12 minutes. Turn chicken over, recover, and microcook on high 15 minutes or until chicken is tender. Sprinkle with parsley. Serve with spaghetti, grated Parmesan cheese and hot Italian bread. 4 servings.

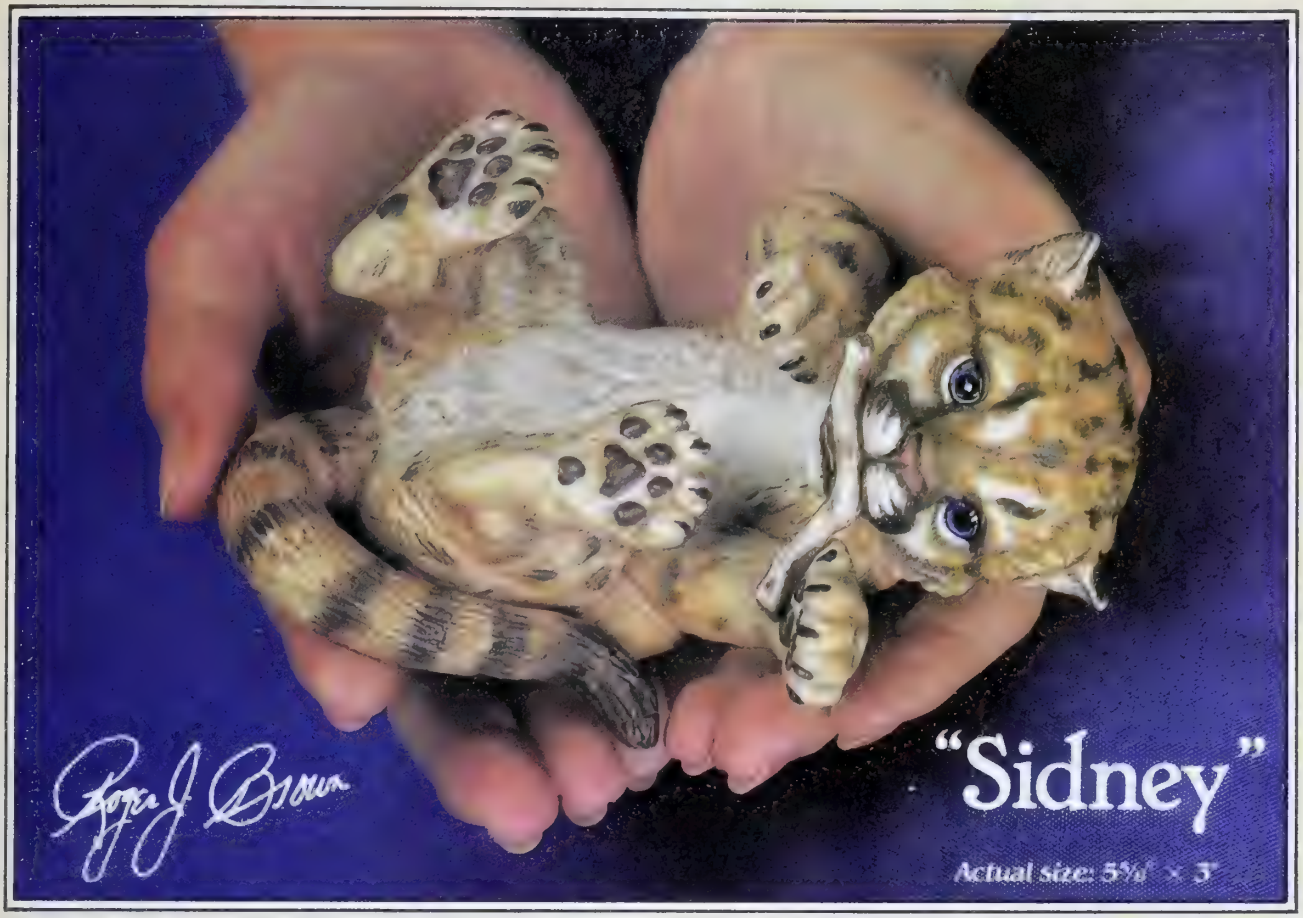
COVERING FOOD IN A MICROWAVE OVEN

Many microwave recipes include instructions to cover the dish during cooking. Food that is covered when cooked by conventional methods should be covered when cooked in a microwave oven. From a practical point of view, it prevents food from splattering all over the inside of the oven. In addition, the cover keeps steam inside the dish. This shortens cooking time and helps to keep food moist and tender.

When a dish has its own microproof cover, by all means use it. When a dish does not have a cover and a tight seal is needed, the most satisfactory substitute is plastic wrap. But, when a tight seal is made with plastic wrap, steam builds up inside the dish. Therefore, it is necessary to fold back one corner and provide a small vent for excess steam to escape. A build-up of steam can cause plastic wrap to burst. Not all plastic wrap is suitable for use in a microwave oven. Be sure the wrap you use is labeled "safe for microwave use." Unfortunately, plastic wraps sold for use in a microwave oven are not all equal in their ability to withstand the heat generated by the food. Some will melt, in spite of the fact that they are advertised as safe. Experiment with several brands to determine which are best before you buy any brand in quantity. An added note of caution: Steam can cause severe burns. Remove tight covers very carefully!■

All recipes tested in a 625-watt oven. If the wattage of your oven is lower, additional cooking time will be necessary.

A Lasting Tribute to America's Vanishing Breeds...



Presenting a fine, limited-edition porcelain figurine, created by famed American sculptor Roger Brown, and inspired by one of the most intriguing of all wild animals: the blue-eyed, Eastern cougar.

Throughout history, the forces of nature have threatened the survival of some of the world's most interesting and unusual breeds. To focus attention on these endangered species, famed sculptor Roger Brown and River Shore, Ltd. have produced their first-ever limited-edition collection of animal figurines inspired by *Babies of Endangered Species.*

After months of research, Brown chose "Sidney" the Eastern cougar to premiere this collection because of his handsome looks and playful manner. This tawny-buff and brown cougar's blue eyes dance as he rolls on his back and toys with a twig. His expressive tail wags between his legs.

It has been three years since Roger Brown has offered a baby animal figurine, and thus the "birth" of "Sidney" is causing a stir among collectors who know that many Brown works – especially his first-issue "Akiku" seal figurine from 1978 – have appreciated significantly in value in the market place.

"Sidney" is the first of eight Roger Brown original sculptures in the *Babies of Endangered Species* Figurine Collection – including a baby grizzly bear, a sea otter and five other charming, hand-painted porcelain pieces. As a series subscriber, you will be issued subsequent pieces at intervals of every two months at the guaranteed issue price of $45.00 for each figurine, payable in two convenient installments.

There is no risk to you in ordering now under The Hamilton Collection 100% Buy-Back Guarantee. You may return "Sidney" or any succeeding figurine at any time within 30 days of receipt for a full refund. Each issue will be accompanied by a Certificate of Authenticity, attesting to its status as part of the limited edition of 15,000.

Because the edition is so small compared to the number of Brown and River Shore collectors, and because of the charm and appeal of "Sidney" and the widespread reputation of sculptor Roger Brown, *a prompt sellout is anticipated.* Be sure to return your reservation by the final postmark date to guarantee its consideration. To be safe, order today! The Hamilton Collection, 9550 Regency Square Blvd., P.O. Box 2567, Jacksonville, FL 32232.

FINAL POSTMARK DATE: **February 28, 1985**
Please accept my subscription to the *Babies of Endangered Species* Figurine Collection. Each of the eight figurines is limited to an edition of 15,000, as documented by an accompanying Certificate of Authenticity. The original issue price for each is $45.00 (plus $1.76 postage and handling), payable in two equal installments, with the first installment due prior to shipment. Figurines will be issued approximately every two months.

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QUICK COOK

Radicchio-pear-gorgonzola salad gets this light California-style meal off to a rousing start



This meal is inspired by many of the dishes that I enjoyed while on a trip to California last November. The ingredients are all fresh, and they are all available throughout the winter in good food stores. You could grill a chop on the hibachi in the fireplace or on a stove-top grill if appetites require it.

—MARTHA STEWART

Radicchio-Pear-Gorgonzola Salad

1 small handful of radicchio leaves
1/2 pear, ripe but firm, preferably Comice or Bartlett

Dressing:
2/3 cup safflower oil
1 tablespoon walnut oil
1/3 cup tarragon wine vinegar
2 tablespoons Dijon mustard
Coarse salt and freshly ground black pepper to taste

2 tablespoons crumbled gorgonzola
1/8 cup lightly sautéed walnut pieces (optional)

1. Carefully wash and spin dry radicchio leaves. (Endive can be substituted where radicchio is unavailable.) Peel and core pears. Cut into 3/4-inch wedges.
2. Mix dressing ingredients well with wire whisk. Store refrigerated until ready to use.
3. Toss radicchio, pears, cheese and walnuts together with dressing right before serving. Serves 1.

Whole-Wheat Pasta With Grilled Vegetables

2 long Japanese eggplants, grilled until black
8 scallions, grilled and cut into 1-inch pieces
1/4 cup rich olive oil
2 tablespoons butter
1 yellow pepper, roasted over gas flame, peeled and cut into strips
1 pound fresh whole-wheat pasta (thinly cut) or dry pasta if necessary
Salt and pepper to taste
1/4 pound fontina cheese, cut into small cubes
Freshly grated Parmesan cheese

1. Grill eggplants and scallions until blackened. If you don't have a grill, sauté vegetables whole in hot, lightly oiled skillet. Cut eggplants into 1-inch diagonal pieces and scallions into 1-inch pieces.
2. Heat olive oil and butter in large pan. Add scallions, yellow pepper strips and eggplant; heat well.
3. Cook pasta in large kettle until just tender. Drain and add to vegetables. Season with salt and pepper and pour hot into serving bowl containing fontina cheese. Sprinkle liberally with Parmesan cheese and serve immediately. Serves 4.

Braised Endive and Artichokes

1 artichoke
2 endives
4 tablespoons butter
Salt and pepper to taste

1. Trim endive, leaving heads whole. Drop into boiling water for 3 minutes. Drain well.
2. Trim artichokes well, cutting off tips of leaves. Quarter lengthwise and with sharp knife cut out hairy center of artichoke. Drop pieces into boiling water and cook for 10 to 15 minutes until tender. Drain well.
3. Heat butter in large, flat skillet. Arrange endive and artichoke quarters in 1 layer in skillet and place over low flame.
4. Cook for 45 minutes, turning every 10 minutes, until juices from vegetables have caramelized and endive is golden color. Add salt and pepper to taste. Serves 1.

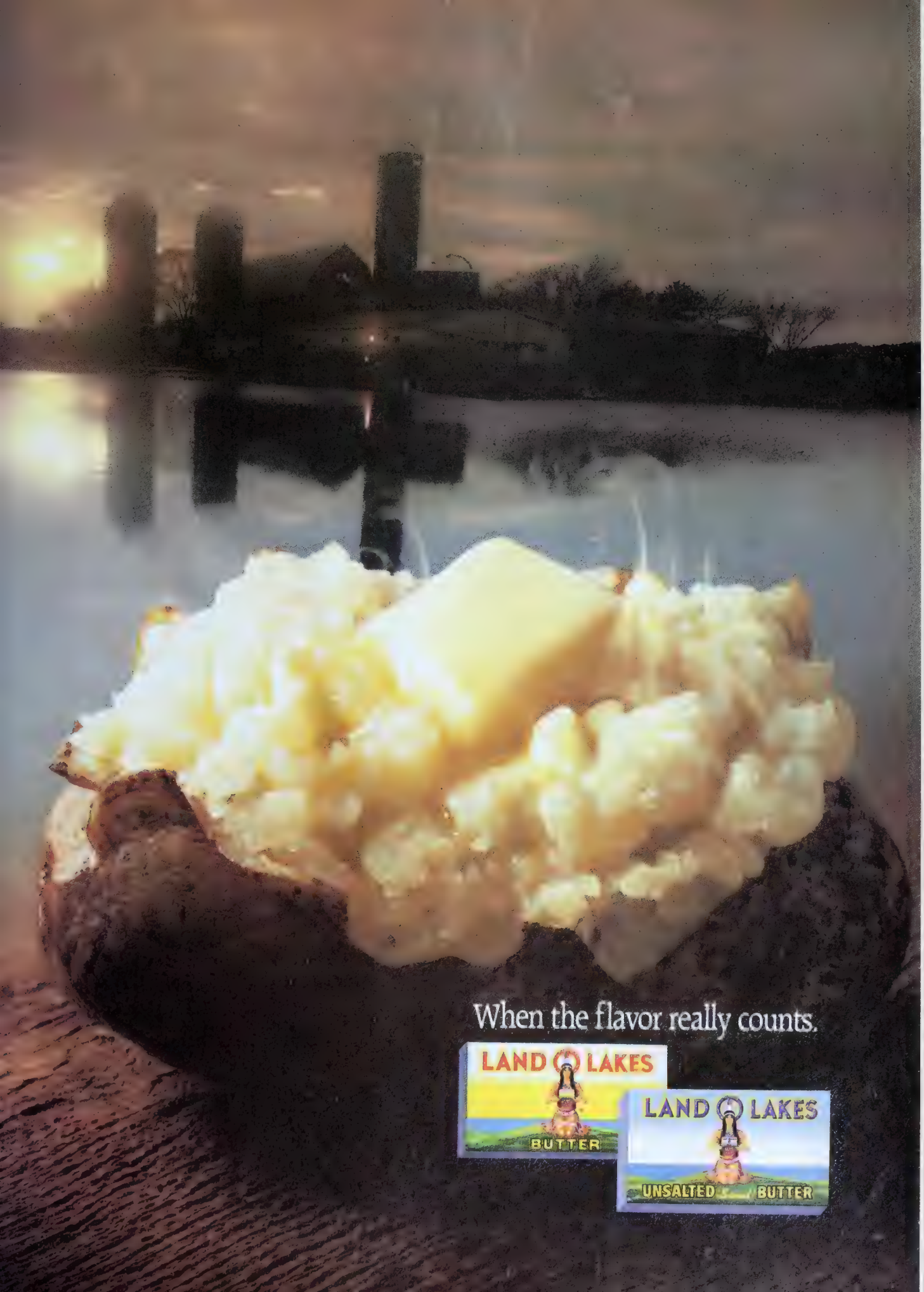
Simple Apple Pear Tart

Tart shell:
1 cup all-purpose flour
3/4 stick butter
1/2 teaspoon salt
1/4 cup iced water

3 apples, peeled and cored, cut into very thin slices
2 pears, peeled and cored, cut into very thin slices
1/4 cup granulated sugar
Juice of one lime

1. Preheat oven to 400°.
2. Mix ingredients for tart shell, roll out and press into tart pan. Partially bake.
3. Line tart shell with sliced apples and pears. Sprinkle with sugar and lime juice and bake for 30 to 35 minutes until fruit juices start to run and fruit is tender. Tart will be pale in color, but very delicious and plain. You can serve it with softly whipped cream if you wish.■

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COOK'S BOOKSHELF



JONATHAN WILLIAMS

The American Table

One authoritative offering in the recent spate of cookbooks featuring traditional food is *The American Table* (Morrow, $20) by Ronald Johnson—poet, chef and expert on southwestern cooking. Gleaned from restaurants and cookbooks, his recipes comprise a mouthwatering compendium of coast-to-coast delights from rabbit jambalaya to Shaker rosewater ice cream. The well-written book is also illustrated with drawings by James McGarrell. Says Johnson: "I've gone on the notion that if Provence has more recipes than Oklahoma, it has had a long head start, and Oklahoma might have a few bright dishes yet for Provence."

—ANN ELLIS

POSOLE

- *1 pork loin or shoulder (3 pounds), trimmed of fat*
- *3 cups chicken stock*
- *1 onion, sliced*
- *1 whole clove garlic, peeled*
- *1/2 teaspoon dried oregano*
- *Salt*
- *1 chicken (about 2-1/2 pounds)*
- *1 tablespoon bacon fat (or butter)*
- *2 onions, chopped*
- *2 cloves garlic, minced*
- *1 to 2 tablespoons chili powder*
- *2 large cans (1 pound 13 ounces each) white hominy, drained*
- *1 cup chopped canned tomatoes*
- *1 can mild green chiles (4 ounces), chopped*
- *1/4 cup chopped fresh coriander (or parsley)*
- *Garnishes as listed below*

☐ Early in the day, or the day before, simmer the pork in a large kettle with the stock and enough water to cover the meat, sliced onion and whole garlic clove, and oregano and salt to taste. Cook 45 minutes, then add the chicken and cook 30 minutes more—always at a simmer. Strain the stock and refrigerate, along with the meats.

☐ To cook the posole, lift fat off the cold stock and cut both the pork and meat of the chicken into 1/2-inch cubes. In the same large kettle, sauté the onion and garlic in the bacon fat until the onion is limp. Add the pork cubes and chili powder and cook several more minutes, stirring well. Add the stock—there should be about 8 cups of it. Then add hominy, tomatoes, green chilies, and coriander.

☐ Simmer 20 minutes, then add the chicken cubes and cook another 15 minutes. Serve ladled into bowls, with small bowls of the following garnishes for guests to help themselves: Small strips of crisply fried tortillas, diced avocados, chopped green onions, tiny dice of cream cheese, lime wedges, sliced radishes, shredded lettuce tossed with a little salt and vinegar. Serves 6 to 8.

"From what I've unearthed, I suspect our new chefs have a culinary El Dorado all around them, just waiting to be mined, from sea to shining sea"

SALEM LAMB CHOPS WITH CAPER-BREAD CRUMB SAUCE

- *4 meaty shoulder lamb chops cut 3/4 inch thick*
- *Fresh bread crumbs*
- *Salt, freshly ground pepper*
- *2 tablespoons butter*
- *1 tablespoon vegetable oil*
- *1/2 cup butter, melted*
- *3 tablespoons minced capers*
- *1 tablespoon caper juice*
- *2 tablespoons white wine vinegar*
- *1/4 cup bread crumbs*

☐ Trim the chops of fat, and coat with bread crumbs, salt and pepper. Melt the butter and oil in a frying pan large enough to hold all the chops, and brown them over medium heat 5 or more minutes a side, depending on the thickness of the chops—they should be golden brown on the outside and still pink on the inside.

☐ While the chops are frying combine the melted butter with capers, caper juice, vinegar, and 1/4 cup bread crumbs. Serve the chops on heated plates with some of the sauce at their sides, and the rest in a sauceboat. Serves 4.

THOMAS JEFFERSON'S PILAU

- *1 cup rice*
- *2 cups water (or chicken stock)*
- *4 tablespoons butter*
- *1/2 teaspoon salt (if using water)*
- *1/3 cup pistachios*
- *1/3 cup pine nuts*
- *Ground mace*

☐ Wash the rice thoroughly. In a large saucepan, bring water or stock to a boil, along with 1 tablespoon of the butter and the salt (if used). Add the rice, stir, and when the water comes to a boil, lower the heat well, and cover the pan. Let simmer gently 20 minutes.

☐ Cover the pistachios with boiling water and let sit a minute. Drain and rub off their skins. Sauté the pine nuts and pistachios in the remaining 3 tablespoons butter over low heat, tossing until they are golden. Remove from the heat (the butter shouldn't burn, but if it has, drain the nuts and toss with new butter).

☐ When the rice is done, toss it gently with the nuts, pile on a platter, and sprinkle with mace. Serves 4. ■

CORRECTION: In our December "Cook's Bookshelf," George Lang was mistakenly identified as the head of Restaurant Associates, instead of the president of the George Lang Corporation, which provides merchandising and design concepts for restaurants.

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GENERAL FOODS

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PANCAKES

Continued from page 97

SOUR CREAM PANCAKES WITH RASPBERRIES

- **2 cups sour cream or crème fraîche**
- **2 eggs, lightly beaten**
- **1/4 cup flour**
- **1/2 teaspoon baking powder**
- **1/8 teaspoon salt**
- **1 pint fresh raspberries**
- **3 tablespoons vanilla sugar** *(see note for German baked pancake, page 111)*
- **Butter for cooking**

☐ In medium mixing bowl, combine sour cream and eggs, and blend until smooth. Sift dry ingredients together and stir into sour cream-egg mixture.

☐ To make topping, place raspberries and vanilla sugar in sauté pan over low heat, and cook just until berries begin to give off juices and sugar has melted. Remove from heat. Cover to keep warm.

☐ To make pancakes, spoon 2 tablespoons batter onto hot buttered griddle or skillet and cook until bubbles start to appear. Turn and cook until pancakes are golden brown, about 2 minutes. Serve immediately with warm raspberry topping and whole, fresh raspberries. Makes approximately 1 dozen 3-inch pancakes.

DESSERT CREPES

- **1 cup cold water**
- **1 cup cold milk**
- **4 eggs**
- **1/2 teaspoon salt**
- **2 cups sifted all-purpose flour**
- **4 tablespoons (1/2 stick) unsalted butter, melted and cooled**

☐ Place all ingredients in blender and mix at high speed for 1 minute. Refrigerate batter for at least 1 hour.

☐ Butter heavy 6- to 7-inch skillet or crepe pan and place over medium-high heat. When very hot, pour 1/4 cup batter in and tilt pan so a thin film of batter runs over entire surface. Crepe should be very thin; pour any excess batter back into bowl. Cook crepe over medium heat until it loosens from pan and is lightly browned, about 1 minute. Flip and cook for 1 minute until light brown.

☐ Garnish crepes as desired *(see orange butter and raspberry "caviar," below)* and serve. Makes about 1 dozen 6-1/2-inch pancakes.

ORANGE BUTTER

- **1 bright-skinned navel orange**
- **1/4 cup sugar**
- **1/2 cup (1 stick) cold unsalted butter, cut up**
- **1/4 cup strained orange juice**
- **2 tablespoons Cointreau**

☐ Remove only orange peel from orange; be careful not to scrape off any bitter white pith. Cut peel into pieces and place in bowl of food processor with sugar. Process until peel is finely chopped and well blended with sugar. Add butter, a piece at a time, processing until smooth and fluffy, scraping down sides of bowl as necessary. With motor running add orange juice, drop by drop, then Cointreau, until fully incorporated. Refrigerate, covered, until ready to use.

☐ To serve, spread orange butter on warm crepes, splash on a bit of Cointreau, and garnish with orange zest.

GOLDEN RASPBERRY "CAVIAR"

- **1 tablespoon unsalted butter**
- **1 tablespoon sugar**
- **1/2 pint golden raspberries**
- **Cognac**

☐ In small sauté pan, melt butter over medium heat. Add sugar and stir until dissolved. Remove pan from heat and add raspberries, gently and quickly tossing just to heat through. Add splash of cognac and serve.

WILD RICE PANCAKES

- **1-1/2 cups cooked wild rice**
- **4 tablespoons (1/2 stick) unsalted butter**
- **2 tablespoons grated onion**
- **1 cup flour**
- **2 tablespoons baking powder**
- **1 teaspoon salt**
- **3 eggs, lightly beaten**
- **1 to 1-1/4 cups milk**

☐ Melt butter in skillet and sauté onion until tender but not browned. Set aside.

☐ Sift flour with baking powder and salt. Add onion and butter, eggs and 1 cup milk; stir until smooth and well blended. Batter should be a little thicker than crepe batter; add more milk, if necessary. Stir in wild rice.

☐ Spoon 2 tablespoons batter onto hot, buttered skillet; cook until lightly browned. Turn; cook 2 minutes longer. Serve with red pepper jelly. Makes 20 three-inch pancakes.

SCALLION CREPES

- **1-1/4 cups sifted all-purpose flour**
- **4 eggs, lightly beaten**
- **1 cup milk**
- **1-1/4 cups cold water**

Well dressed asparagus.





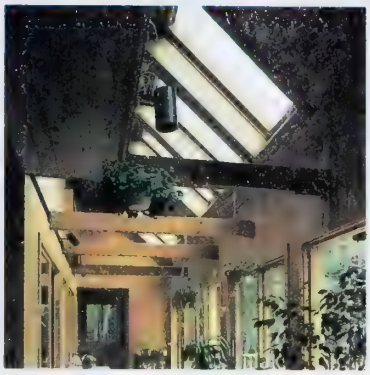
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Dress up a meal with Knorr Sauces.

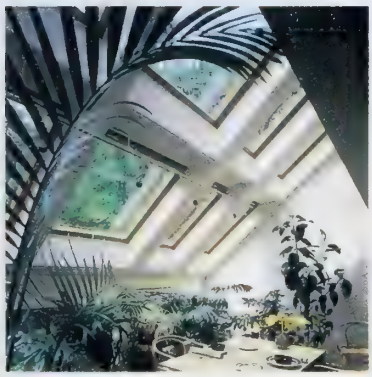


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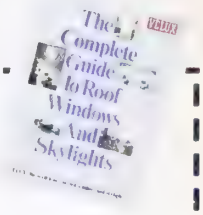
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PRODUCT INFORMATION

Continued from page 112

lencay Cotton Strié #64855.01 fabric, Pink—Brunschwig & Fils (T), 979 Third Ave., NY 10022. **Finlandia Cotton Braid #**565 Pilvi 303B; **rug,** 11 feet 8 inches by 8 feet 10 inches—Stark Carpet Corporation (T), 979 Third Ave., NY 10022. **Antique 1870 birdcage** from Normandy—Howard Kaplan's French Country Antiques (R, T), 35 E. 10th St., NY 10003. **English pine table—**The English Way (R, T), 115 E. 60th St., NY 10022. **Dog box, English platter—**John Rosselli Ltd. (R, T), 255 E. 72nd St., NY 10021. **Egg cup, needlepoint pillow—**J. Garvin Mecking (R, T), 72 E. 11th St., NY 10003. *Sun-room:* **Sofa #1445-84, ottomans #209—**KayLyn (M), subsidiary of Hickory Furniture Co. (M), PO Box 2366, High Point, NC 27261. **Kushka Plaid glazed chintz #61964.01; Valencay Cotton Strie #64855.01,** Pink—Brunschwig & Fils Inc. (T), 979 Third Ave., NY 10022. **Armoire** painted by Luis P. Molina, Molina Studios (R), 401 E. 62nd St., NY 10021. **Primitive Glacier floor tile—**American Olean Tile Co. (M), 1000 Cannon Ave., Box 271 Lansdale, PA 19446-027. **Model #10666 Delta 3-speed ceiling fan,** white #B-25 blades—Casablanca Fans (M), 450 North Baldwin Park Blvd., City of Industry, CA 91746. **White wicker chaise, armchairs, table—**Ted Meyer's Harbor Antiques (R), PO Box 43, Montauk Highway, Wainscott, NY 11975. **Round pedestal-leg wicker table, white; pink/white quilt—**The Wicker Garden (R), 1318 Madison Ave., NY 10028. **Hand-painted pillow—**Eggs & Tricity Inc. (T), 979 Third Ave., NY 10022. **Lamp and shade—**Alsy Lamps (M), 270 Duffy Ave., Hicksville, NY 11801. **Aqua Kobe lamp #994626 and shade—**Conran's (R); Mail-Order dept. HB2 PR, 444 Lafayette St., NY 10003; send $1 for catalog or write store nearest you. **Rabbit—**The Mediterranean Shop (R), 9876 Madison Ave., NY 10021. **Stoneware pitcher—**J. Garvin Mecking Inc. (R), **Antiques—**Decorations, 72 E. 11th St., NY 10003. **Scandinavian jar,** late 19th c.—Evergreen Antiques (R, T), 1249 Third Ave., NY 10021; 120 Spring St., NY 10012. **White ironstone pitcher, pine coffee table—**Pheasant Antiques (R), Box 336, Montauk Highway, Wainscott, NY 11975. **Green majolica plate—**David Barrett (T), 979 Third Ave., NY 10022.

●*Pages 48 and 49:* **Armchair #**106—KayLyn (M), subsidiary of Hickory Furniture Co. (M), PO Box 2366, High Point, NC 27261. **Dining chairs #**479 (8)—Swaim Originals (M), 200 E. Linden Ave., High Point, NC 27263. **Dining table #**16921-790—Thomasville Furniture Industires (M), Thomasville, NC 27360; for nearest store call (800) 225-0265; (800) 672-4224 in North Carolina. **Reproduction pine table of old wood—**Pheasant Antiques (R), Box 336, Montauk Highway, Wainscott, NY 11975. **Green pine cupboard** painted with Rit® Dye by Kate Williams, **English country pine writing table—**Richard Camp (T, R), Montauk Highway, Box 250, Wainscott, NY 11975; Kate Williams Designs (D), 225 Park Ave. South, NY 11010. **Mirror and floor painted by** Luis P. Molina, Molina Studios (R), 401 E. 62nd St., NY 10021. **Orkney child's chair,** c. 1860—Howard Kaplan's French Country Store (R, T), 35 E. 10th St., NY 10003. **Brass fireplace tools—**The American Wing (R), Box 1311, Main St., Bridgehampton, NY 11932. **Grandfather clock,** Scandinavian, c. 1840; **brass andirons; pair of Staffordshire dogs—**Balasses House Antiques (R), Main St. & Hedges Lane, Amagansett, NY 11937. **Valencay Cotton Strié #64855.01 armchair chair and dining chair fabric,** Pink; **Howqua's Garden Stripe #61755.01 swag fabric,** Rose and Plum—Brunschwig & Fils (T), 979 Third Ave., NY 10022. **Pair of all glass hurricane lamps** made in Italy—Karl Springer Ltd. (T), 306 E. 61st St., NY 10021. **Wrought iron candelabra—**Pierre Deux (R), 381 Bleeker St., NY 10014; 870 Madison Ave., NY 10021. **Brass floor lamp—**Alsy Lamps (M), 270 Duffy Ave., Hicksville, NY 11801. **Crystal decanters and clear candlesticks—**The Metropolitan Museum of Art (R), Mezzanine Gallery, Fifth Avenue at 82nd St., NY 10028. *Nature mort* **by René Genis hanging over pine writing table—**David Findlay Galleries (R), 984 Madison Ave., NY 10021. **Staffordshire dogs—**Eggs & Tricity Inc. (T), 979 Third Ave., NY 10022. **Cat pillow—**Woolworks (R), 838 Madison Ave., NY 10021. **Placemats,** 100 percent cotton lace—Wolfman, Gold & Good Co. (R), 484 Broome St., NY 10013. **Majolica dish—**J. Garvin Mecking (R, T), 72 E. 11th St., NY 10003. **Peachbloom ginger jar, majolica plates, blue teapot, pitchers, large English multicolored platter—**John Rosselli Ltd. (R, T), 255 E. 72nd St., NY 10021. **Majolica teapot, porcelain plate—**David Barrett Inc. (T), 979 Third Ave., NY 10022. **White footbath—**Mike Bell Antique Showrooms (R, T), 60 E. 10th St., NY 10003. **Super Paints #**BM 38-2 L.R.V. 76 percent wall paint in dining room—Sherwin Williams (M), 101 Prospect Ave. N.W., Cleveland, OH 44115.

●*Pages 50 and 51: (top left):* **Dishwasher #**DU 8903XL—Whirlpool Corporation (M), Administrative Center, Benton Harbor, MI 49022. **Manhattan Party sink with Dualex faucet;** also not shown **Connoisseur double-bowl sink #**7131.017, white; **Aquarian kitchen faucet with spray #4200.028—**American-Standard (M), U.S. Plumbing, PO Box 2003, New Brunswick, NJ 08903. **Antique sheep and sheep painting—**Bird in Hand Antiques (R), Main St., Bridgehampton, NY 11932. **Antique Danish milk bucket,** c. 1850; **salt-glazed crocks—**Evergreen Antiques (R, T), 1249 Third Ave., NY 10021; 120 Spring St., NY 10012. **Crystal decanters and goblets—**The Metropolitan Museum of Art, Mezzanine Gallery, Fifth Ave. at 82nd St., NY 10028. **White bowl #**791512—Conran's (R), Mail-Order Dept. HB2 PR, 444 Lafayette St., NY 10003; write for nearest store, catalog, $1. **Fluted glass globe and brass pendant fixture #**215 designed by Sandi Littman—American Glass Light Co. (M), 37 W. 72nd St., NY 10023. **Stools #**30 with backs painted by Kate Williams with Rit® Dye—Eagle Unpainted Furniture (M), 993 Avenue of the Americas, NY 10018. Kate Williams Designs, 225 Park Ave. South, Penthouse, NY 10003. **Bench with woodbox seat made by local craftsmen of old wood—**Mailwagon Gifts (MO), Box 378, Bowmansville, PA 17507. **Blue and white striped plates,** English Corningware—Richard Camp (R), Montauk Highway Box 250, Wainscott, NY 11975. **Beige pottery dishes—**John Rosselli Ltd. (R, T), 255 E. 72nd St., NY 10021. *Lower left:* **Refrigerator**

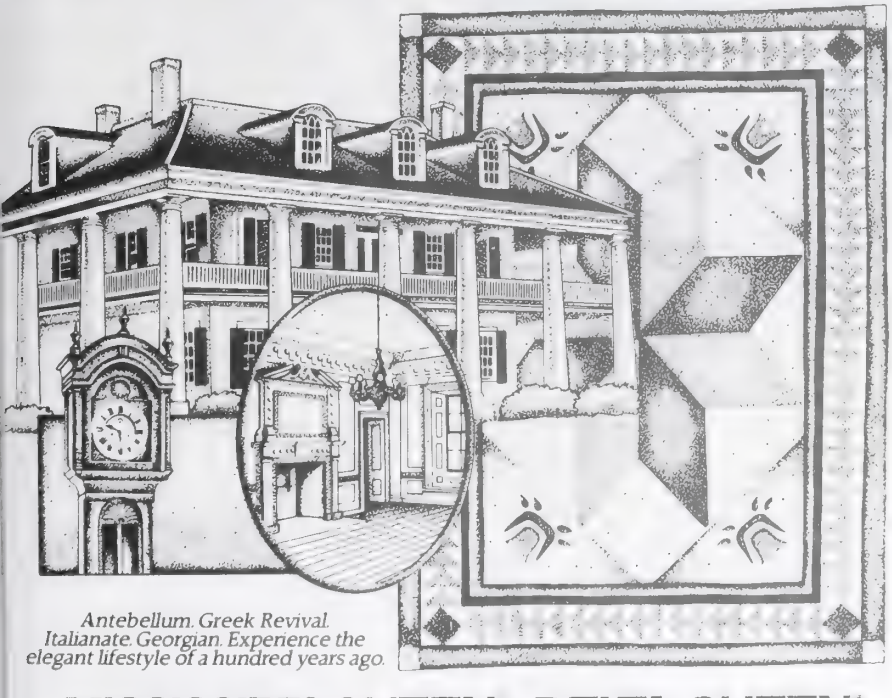
ED19AK, **trash compactor** TU8003XL, **down draft ooktop** #RC8900XMH, **microwave oven** MW8750XP, **double oven** #RB270PXK, **washer** LA9800XM, **dryer** #LE9800XM, **icemaker EC5100XL under counter**—Whirlpool Corporation M), Administrative Center, Benton Harbor, MI 9022. **Glass cheese dome and marble base**—Mike Bell R), Antique Showrooms, 60 E. 10th St., NY 10003. **hite skillet with lid**—Chantal Cookware (M), 230 W. elt North, Houston, TX 77043. **Slicing knife** #GA 9, red handle—Imperial Knife Associated Compaes Inc. (M), Providence, RI 02903; General Sales: 76 Broadway, NY 10019. **Painted blue and white eckerboard mural on door**—Raymond Rinn (Muralt), 173 Riverside Drive, NY 10024. *Right:* **Checkerard blue/white wall, hand-painted**—Raymond Rinn, Muralist), 173 Riverside Drive, NY 10024. **Primitive lacier tile**—American Olean Tile Co. (M), 1000 Canon Ave., Lansdale, PA 19446. **Lexington oak wood binets with Parchment finish**—Woodmode Cabinry (M), Kreamer, PA 17833. **Seat cushion fabric RLFY #472 on benches, pillow fabric #RLFY 76**—Ralph Lauren Home Collections (R), through ajor department stores, Macy's, Bloomingdale's, oths. **Oil lamp,** c. 1880—Howard Kaplan's French ountry Store (R, T), 35 E. 10th St., NY 10003. **tainless flatware**—Henri Bendel (R), 10 W. 57th St., Y 10019. **Tablecloth curtains**—Ludwig Beck Inc. R), 725 Fifth Ave., NY 10022.

Pages 52 and 53: **Beau Monde II Interior Colors: BM 35-2 L.R.V.,** Super Paints—Sherwin Williams M), 101 Prospect Ave., Cleveland, OH 44115. **Anso ® Nylon carpet,** Pastille, five-year warranty—C.H. asland & Sons (M), Carlisle, PA 17013. **Queen-sized ncil post bed #57-2710PX,** Cloudy Day; **Beaumont moire #172245PX 55H,** Cloudy Day—Habersham antation (M), PO Box 1209, Taccoa, GA 30577. **Somma Supreme" hybrid mattress**—Somma Mattress o., 3301 E. 14th St., LA 90023. **Chaise #211**—vaim Originals (M), 200 E. Linden Ave., High Point, C 27263. **Agatha's Ribbons #60745.01 fabric** on haise; **Cecily's Ribbons #65875.01, pink pillow fabc**—Brunschwig & Fils (T), 979 Third Ave., NY 0022. **Ariel #170030F, window treatment fabric** 100 **percent cotton chintz, blue ground**—Quadrille (T), 979 Third Ave., NY 10022. **Antique white pillow shams**—Rank & Co. (R), 4 Newtown Lane, Easthampton, NY 11937. **Hand-painted linen pillow sham on bed**—Eggs & Tricity Inc. (T), 979 Third Ave., NY 10022. **St. Anne white comforter cover with embroidered ruffled hem, linen**—Ralph Lauren Home Collections (R, T), through major department stores, Bloomingdales, Macy's, others. **Pink mohair throw with ribbons**—Morgan & Co. (R), 134-R East Putnam Ave., Greenwich, CT 06830. **English pine quilt rack**—Balasses House Antiques (R), Main St. & Hedges Lane, Amagansett, NY 11937. **Purple and green quilt**—Judy Boisson (D), 55 Post Crossing, Southampton, NY 11968. **Antique multi-patch purple and white quilt,** c. 1920—America Hurrah (R), 766 Madison Ave., New York 10021. **White wicker breakfast tray, white wicker pedestal table**—The Wicker Garden (R), 1318 Madison Ave., NY 10128. **White wicker armchair**—Dee's Caning and Wicker Repair, 31 Ponquouge Ave., Hampton Bays, NY 11946. **Pine trunk**—The English Way (R), 115 E. 60th St., NY 10022. **Handmade boxes** (3) covered in Italian paper tied with ribbon—The Mediterranean Shop (R), 876 Madison Ave., NY 10021. **Wood painted box**—Caldwell Alexander (R), 36 Job's Lane, Southampton, NY 11968. **Peach lamp, lacquered basket lamp**—Manor House Ltd. (T), 200 Lexington Ave., NY 10016. **Botanical prints**—John Rosselli (R, T), 225 E. 72nd St., NY 10021. **Silver plated picture frames** #163, #165—Citigold Inc. (T), 745 Fifth Ave., NY 10151. **Seafoam-green porcelain tea set,** 19th c. English—Richard Camp (R, T), Montauk Highway Box 250, Wainscott, NY 11975. **Place mat and napkin, 100 percent cotton lace**—Wolfman, Gold & Good (R), 484 Broome St., NY 10013. **Blue and white spongeware pitcher**—Julienne Scanlon Folk Art (R), Baiting Hollow Green, 26 Montauk Highway, East Hampton, NY 11937. **Spoon,** Lee Bailey; **white pillows with blue trim,** Jane Wilner—Henri Bendel (R), 10 W. 57th St., NY 10019. **Crystal pitcher**—The Metropolitan Museum, The Mezzanine Gallery (R), Fifth Ave., at 82nd St., NY 10028. *Bottom right:* **Shell ceramic tile**—American Olean Tile Co. (M), 1000 Cannon Ave., Lansdale, PA 19446. Ellisse Suite, Whisper *Color shell:* **Ellisse Whirlpool bath #2706.036, Ellisse Countertop Lavatory #0076.013, Ellisse one-piece toilet #2008.019**—American-Standard (M), U.S. Plumbing, PO Box 2003, New Brunswick, NJ 08903. **Citation oak wood custom finish cabinets**—Woodmode Cabinetry (M), Kreamer, PA 17833. **Brass towel rail**—Balasses House Antiques (R), Main St. & Hedges Lane, Amagansett, NY 11937. **Broadway lighting #P3124-15 around mirror; four foot starter track #P6202-30**—Progress Lighting (M), Erie Ave. and G. St., Philadelphia, PA 19134. **Towels and bath mat**—Ralph Lauren Home Collections (R), through major department stores, Bloomingdale's, Macy's others. **White wicker sewing table**—The Gazebo (R), 660 Madison Ave., NY 10021. **Blue opaline pear and apple, white pear, French Accents Group**—Paul Hanson Co., Inc. (M), 610 Commercial Ave., Carlstadt, NJ 07072. **Floral and herbal soaps**—Caswell-Massey (R), 518 Lexington Ave., NY 10017. **Pink stoppered bottles**—Marketplace Manhattan (R), 54 W. 74th St., NY 10023. **Hand-painted basket**—Henri Bendel (R), 10 W. 57th St., NY 10019.

● *Page 54:* **"Somma Supreme" hybrid mattress**—Somma Mattres Co., 3301 E. 14th St., LA 90023. **Ruffles and Dots #12181.06 wallpaper** on Nomark vinyl—Brunschwig & Fils Inc. (T), 979 Third Ave., NY 10022. **Cupboard,** 18th-c. reproduction, painted by Steve Irwin—The Seraph (R), PO Box 500, Rte. 20, Sturbridge, MA 01566. **Glenshaw #1525-4 fabric on chaise,** blue/peach—Fonthill (T), 30 W. 26th St., NY 10010. **White wicker Lloyd Loom chair**—The English Way (R, T), 115 E. 60th St., NY 10022. **Iron and brass footboard**—House of Charm Antiques (R), PO Box 1202, Montauk Highway, Bridgehampton, NY 11932. **Blue/white rag rug**—Kathy Evans (R), 6 Grant Ave., Old Greenwich, CT 06870. **Antique dollhouse**—Bird In Hand Antiques (R), Main St., Bridgehampton, NY 11932. **Blue dollhouse,** Westville Cottage Victorian doll house kit, $85 ppd.—Hollyhocks, Box 3547, Grand Central Station, NY 10163. **Pine table**—Evergreen Antiques (R, T), 1249 Third Ave., NY 10021; 120 Spring St., NY 10012. **English pine corner cupboard**—Richard Camp (R), Montauk Highway Box 250, Wainscott,

(Continued on page 116)

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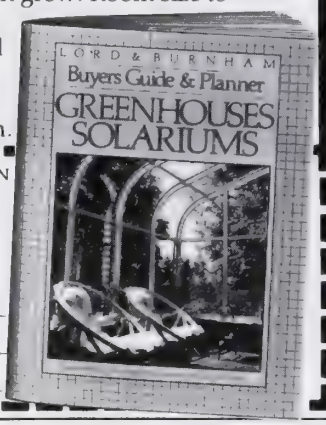
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PRODUCT INFORMATION

Continued from page 115

NY 11975. **Little House painting**—Balasses House Antiques (R), Main St. & Hedges Lane, Amagansett, NY. **Dorothy Stripe #HCF 238 B 30, blue on white duvet cover fabric and night table fabric**—Hinson & Co. (T), 979 Third Ave. NY 10022. **Quilted plaid bag with handles, blue and white cloth-covered picture frames, photo albums**—Pierre Deux (R), 870 Madison Ave., NY 10021. **Hand-painted porcelain picture frames**—The Mediterranean Shop (R), 876 Madison Ave., NY 10021. **Pink mohair throw**—Woolworks (R), 838 Madison Ave., NY 10021. **Teddy bear**—Sage Street Antiques (R), Box 504, Sag Harbor, NY 11963.

●*Page 55:* **Tower Gray Industrial Enamel #B54813, Super Paints**—Sherwin-Williams (M), 101 Prospect Ave., N.W., Cleveland, OH 44115. **Black and polished brass lanterns** #P5848-31—Progress Lighting (M), Erie Ave. and G. St., Philadelphia, PA 19134. **Large white bowls** #475122; **oak porch rocker** #432938 with woven seat and back—Conran's (R), write to: Conran's Mail-Order Dept. HB2 PR, 44 Lafayette St., NY 10003; catalog, $1. **Valencay Cotton Strie #64855.01 seat cushion fabric,** pink—Brunschwig & Fils Inc. (T), 979 Third Ave., NY 10022. **White wicker sofa, table, armchair**—Judy Corman (R), Main St., Bridgehampton, NY 11932. **Wedgwood dishes**—David Barrett Inc. (T), 979 Third Ave., NY 10022. **White bowl**—The American Wing (R), Box 1311, Bridgehampton, NY 11932. **Rice paper basket**—The Wicker Garden (R), 1318 Madison Ave., NY 10128.

LAURA ASHLEY'S AMERICAN STYLE

●*Pages 56 and 57:* **Cordelia #F537 fabric on sofa and drapery, Multi Stone; Smoke fabric on sofa pillows, edging on window treatment; Dehli # F329 fabric, reproduction of 17th-c. East Indian print, Multi Salmon; Stipple wallpaper #F119 with complementary border, Apricot/Primrose**—Laura Ashley Inc. (R), 714 Madison Ave., NY 10021. **Tudor chair** with fluted and turned leg; **Carlisle-style love seat,** 65 inches long by Bridgeford, Division of Henredon for the new Laura Ashley Upholstered Furniture Collection. **Antique oval pine tea table, Scandinavian runner**—Evergreen Antiques (R,T), 1249 Third Ave., NY 10021; 120 Spring St., NY 10012. **William Bailey painting** over mantelpiece. **Collection of pitchers**—Richard Camp (T,R), Montauk Highway, Box 250, Wainscott, NY 11975. **Blue/white spatterware pitcher**—Thos. K. Woodard American Antiques & Quilts (T,R), 835 Madison Ave., NY 10021. **Basket with logs**—Gordon Foster (R, T), 1322 Third Ave., NY 10021. **Gold leaf box**—Trevor Potts (T, R), 1011 Lexington Ave., NY 10021.

●*Pages 58 and 59:* **Tulips wallpaper and fabric #F488, Regatta fabric; Simla fabric on antique upholstered chair**—Laura Ashley Inc. (R), 714 Madison Ave., NY 10021. **Basket with melons and basket on shelf**—Gordon Foster (R, T), 1322 Third Ave., NY 10021. **Green/white spatterware dishes**—Ray & Ann Snyder (R, T), The Lakewood Potter, R.D. #3, Box 3705, Woodland Drive, Spring Grove, PA 17362. **Place mats and napkins, hem-stitched linen**—Cherchez (R), 864 Lexington Ave., NY 10021. **Table and chairs, butter churns**—Evergreen Antiques (R, T), 1249 Third Ave., NY; 120 Spring St., NY 10012. **Reproduction yew harvest table**—Wright Table Co. (M),327 North Wrenn, High Point, NC 27263. **Rag rug,** blue and white—The Gazebo (T, R), 660 Madison Ave., NY 10021. **Dining table and dishes on mantel**—Bardith Porcelains (T, R), 901 Madison Ave., NY 10021. **Faux tortoise candlesticks**—John Rosselli Antiques (T), 255 E. 72nd St., NY 10021. **Table runner**—Cherchez (R), 864 Lexington Ave., NY 10021.

●*Pages 60 and 61 (left):* **Cricket Stripe wallpaper and window treatment fabric #F369, Terra Cotta/moss/cream; Simla fabric, Multi Terra Cotta**—Laura Ashley Inc. (R), 714 Madison Ave., NY 10021. **Natural rag rug**—Conran's (R, T), 150 E. 54th St., NY 10023. **White linen pillow shams and sheets**—Cherchez (R), 864 Lexington Ave., NY. **Amari plate, antique paisley throw, white marseilles coverlet**—Vito Giallo (R), 966 Madison Ave., NY 10021. **White linen pillow shams and sheets**—Cherchez (R), 864 Lexington Ave., NY. **Stack of painted Shaker boxes**—Limited Editions (R, T), 253 E. 72nd St., NY. **Botanical print**—John Rosselli Antiques (T), 255 E. 72nd St., NY 10021. *Top:* **All fabric from Laura Ashley's Country Furnishings Cotton:** 100 percent cotton, 48 inches wide, $12 per yard. **wallpaper, European roll,** 56 square feet, $17.50 per roll. **Harbour Stripe outside bedhangings and headboard fabric #F490,** blue/white; **Seaspray Dot inside bedhanging, dust ruffle and upholstered chair fabric #F493,** Kingfisher/stone; **Kent chair,** Laura Ashley Upholstered furniture collection by Bridgeford, Division of Henredon—Laura Ashley Inc. (R), 714 Madison Ave., NY 10021. **Plaid blanket, pillow shams picture frames**—Cherchez (R), 864 Lexington Ave., NY. **Antique quilts**—The Gazebo (T, R), 660 Madison Ave., NY 10021. **Table lamps**—The English Way (R, T), 115 E. 60th St., NY.

MAJOLICA

●*Pages 62 and 63:* **Assorted majolica pieces,** $60 to $1,500—John Rosselli Ltd. (T), 255 E. 72nd St., NY 10021; Bardith Ltd. (T, R), 901 Madison Ave., NY 10021; Gordon Foster (T, R), 1322 Third Ave., NY 10021; J. Garvin Mecking Antiques (R, T), 72 E. 11th St., NY 10003. **Shells and coral,** $35 to $150—The Collector's Cabinet (R), 153 E. 57th St., NY 10022. **Shells**—Seashells Unlimited Inc. (R), 590 Third Ave., NY 10016.

●*Page 64:* Pieces appearing courtesy of private collectors: **2)** Minton Museum, Stoke-on-Trent, Staffordshire, England; **3)** Robert Natkin; **4, 8, 10)** Marilyn and Jerome Hoffman; **5)** Mariann Marks; **6)** Beverly Wolf; **7)** John Nally and Marco Stufano; **9)** The Buten Museum of Wedgwood, Marion, Pa.

MERGING ARTISTIC CAREERS

●*Page 69 (top):* **All fabric,** Aquarelle Collection by Ursula and Charles Apt: **Nice, Celery #2 on club chair; Luxembourg Gardens, Celery #2 on ottoman; Cannes-Plissé Vanilla #1 on rocker; Capri, Cinnabar #9 on French chair; Tuileries, Mimosa #8 on couch**—Designers Gallery (T), 41 Madison Ave., NY 10010. *Middle:* **Tulip Festival sheets, pillow shams cases, comforter** (not available)—Burlington (M), 134 Ave. of the Americas, NY 10019. *Bottom:* **All fabric** Aquarelle Collection by Ursula and Charles Apt: **Tuileries, Pearl #15 for duvet and pillow shams; Tuileries, Steel Blue #5 on pillows; Cannes-Plissé, Pearl #15 on pillow; Albi, Pearl #15 on neckroll**—Designers Gallery (T), 41 Madison Ave., NY 10010. **Wallcoverings,** The Harmony Collection by Ursula and Charles Apt: **Albi Stripe, Pearl #15**—The Carefree Harmony Collection (M), 23645 Mercantile Road, Cleveland, OH 44122. **Carpentry**—Noel and Brad Fisher, City Road, Warren, CT 06574. **Carpentry and interior painting**—Fred Courts, NY, NY. **Wallpaper hanger,** Bruce Anderson, Warren St., Warren, CT 06574. **Flowers**—Lennie's Flower Shop, New Milford, CT 06776.

HIGH-STYLE CARPETS

●*Pages 72 and 73:* **1. Parfait berber in lilac (a), sky blue (b), white (c)**—Concepts International (T), 919 Third Ave., NY 10022. **2. Cheviot Hills, Classic Wool Collection, Mountain Snow #55186**—Bigelow Sanford Inc. (M), PO Box 3089, Greenville, SC 29602. **Trend; mauve (a), blue (b)**—Concepts International (T), 919 Third Ave., NY 10022. **4. Diagonal, white**—Concepts International (T), 919 Third Ave., NY 10022. **5. Kable Kolor available in large and mini loop rose solid #25 (a), peach solid #26 (b), peach tweed #36 (c)**—Saxony Carpet Co. Inc. (T), 979 Third Ave., NY 10022. **6. Woolcraft, Moss Lichen #6720 (a), Rosado #6032 (b), Heath Blue #6936 (c)**—Karastan Rug Mills (T), 919 Third Ave., 10022. **7. Burber-Kr with hand-knitted look, green #900-10 (a), white #900-1 (b)**—Couristan (T), 919 Third Ave., NY 10022. **8. Madreau, Misty Blue #38927**—Karastan Rug Mills (T), 919 Third Ave., NY 10022. **9 and 1** American Treasures Broadloom, **New Heritage #47 8840 #9; Illusions #471/8840 #10**—Karastan Rug Mills (T), 919 Third Ave., NY 10022. **Multi color basket**—Gordon Foster Antiques (R), 1326A Third Ave., NY 10022. **Yarns**—Louise Drevers Endeavor (R), 115A Greenwich Ave., NY 10014; Woolworth (R), 838 Madison Ave., 10021. **Yarns and knitting needles**—Fiberworks (R), 313 E. 45th St., NY 10017.

●*Page 74:* **Imperial Velour, Powder Blue #LV-3215 (a); Dusty Pink #IV-3207 (b)**—Couristan (T), 919 Third Ave., NY 10022. **2. Chateau Regency, Anso IV nylon® with HaloFrech, Mystique Blue #4294/21462 (a), Creme de Mint #4294/91668 (b), Monet Mauve #4294/32188 (c)**—Bigelow Sanford Inc. (M), PO Box 3089, Greenville, SC 29602. **3. Buxton, Pink Shell #8006 (a), Silver Mint #5089 (b)**—Wunda Weve (T), 919 Third Ave., NY 10022. **4. Regal Splendor, Four Seasons Collection, 100 percent Anso IV nylon®, Blossom Pink #4312/32242 (a), Dove Gray #4312/40468 (b), Seaspray #4312/21485 (c)**—Bigelow Sanford Inc. (M), PO Box 3089, Greenville, SC 29602. **5. Seurat, Inspiration #748 (a), Cerulean #443 (b), Satin Cream #079 (c), Venetian Pink #237 (d), French Lilac #417 (e), Whisper Pink #228 (f)**—C. H. Masland & Sons (M), Spring Road, Carlisle, PA 17013.

●*Page 75:* **1. Blue Chip: Celadon Rose Dust Smoke #5225 (a); Rose Dust Smoke, Sand, Wedgewood #1801 (b); Sterling, Sand, Rose Dust #9375 (c)**—Wunda Weve (T), 919 Third Ave., NY 10022. **2. Clover, white #739 S on mint-green #7601**—Rosecore Carpet Co. (T), 979 Third Ave., NY 10022. **3. Flower Petal, 100 percent wool Wilton weave (broadloom or area), mint-green #7601 on white #7379**—Rosecore Carpet Co. (T), 979 Third Ave., NY 10022. **4. Jacks, Boucle Collection, 100 percent wool Wilton weave**—Stark Carpet Corp. (T), 979 Third Ave., NY 10022. **5. Vogue, Onyx**—Concepts International (T), 919 Third Ave., 10022. **Verveen, lime**—Stark Carpet Corp. (T), 979 Third Ave., NY 10022. **7. Winslow, blue**—Rosecore Carpet Co. (T), 979 Third Ave., NY 10022. **8. Diagonal Ligne, 100 percent wool Wilton weave (broadloom or area), white/blue: 9. Diamino, 100 percent wool blue/peach**—Saxony Carpet Co. Inc. (T), 979 Third Ave., NY 10022. **10. Pastel, 100 percent wool velvet, Light Opale #692 (a), Banana #690 (b), Avocado #691 (c)**—Concepts International (T), 919 Third Ave., NY 10022. **11. Fandango, wool; gray/white: 12. Fonteney, wool; blue**—Einstein-Moomjy (T), 150 E. 58th St., NY 10155.

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●*Pages 76 to 79:* **Architect**—Thomas G. Georgelas & Associates, 6726 Curran St., McLean, VA 22101.

COLOR IS THE KEY INGREDIENT

●*Pages 84 and 85:* **Custom cabinetry**—St. Charles Manufacturing Co. (M), 1611 E. Main St., St. Charles, IL 60174. **countertops and tabletop of Colorcore® surfacing material. Cabinet surfaces and laundry doors of Formica Brand Laminate. Colors from the Colorgrid® system:** "Custard", "Monet Lavendar", "China Blue", "Jubilee" pink—Formica Corp. Information Center (M), 114 Mayfield Ave., Edison, NJ 08837; for sample chips call: (800) 543-8201, (800) 582-1396 in Ohio. **Unfinished red oak plank floor with tongue-and-groove joints,** Natural Collections, custom bleach finish—Bruce Hardwood Flooring (M), Division of Triangle Pacific, 16803 Dallas Pkwy., Dallas TX 75248, (800) 527-5903. **Muffin chair #2800,** steel tube frame with powder coated finish, 22½ by 25¼ inches deep; adjustable height, 31½ to 36¼ inches—Harter Corp. (M), Prairie Ave., Sturgis, MI 49091. **Berry upholstery fabric, linenlike 100 percent rayon: Arum #1200-310 (yellow), Astilde #1200-301 (pink), Wisteria #1200-327 (lavender), Lavande 1200-319 (blue) also on banquette**—Manuel Canovas Inc. (T), 979 Third Ave., NY 10022. **IBM PCjr system unit and keyboard (64KB); Color display monitor,** contact your nearest authorized IBM personal computer dealer or IBM Product Center—IBM Corp. (M), PO Box 1328, Boca Raton, FL 33432 (4551). *Still Life With Bottle* poster by Elizabeth Osborne #812—Linda Hayman's Art Poster Co. (MO), 22255 Greenfield Rd., Suite 142, Southfield, MI 48075. **Layers of Colorcore®, surfacing material for beveled-edge treatment,** ¾ inch thick—Formica Corp. Info. Center (M), 114 Mayfield Ave., Edison, NJ 08837. **Cinzia white ceramic plates with coral rim**—Tognana USA (M), 281 Albany St., Cambridge, MA 02139. **Confetti free-form handmade bowls**—Gordon Foster Antiques (R), 1322 Third Ave., NY 10022. **Cordon stainless steel flatware**—Dansk International Designs (M), Radio Circle Road, Mt. Kisco, NY 10549. **Hand-blown champagne glasses,** six swirl-colors—Tundra Glassworks (M), RD 3, Box 485, Red Hook, NY 12571. **Glasses**—Persimmon Tree (R), 127 Third St., Geneva, IL 60134.

(Continued on page 118)





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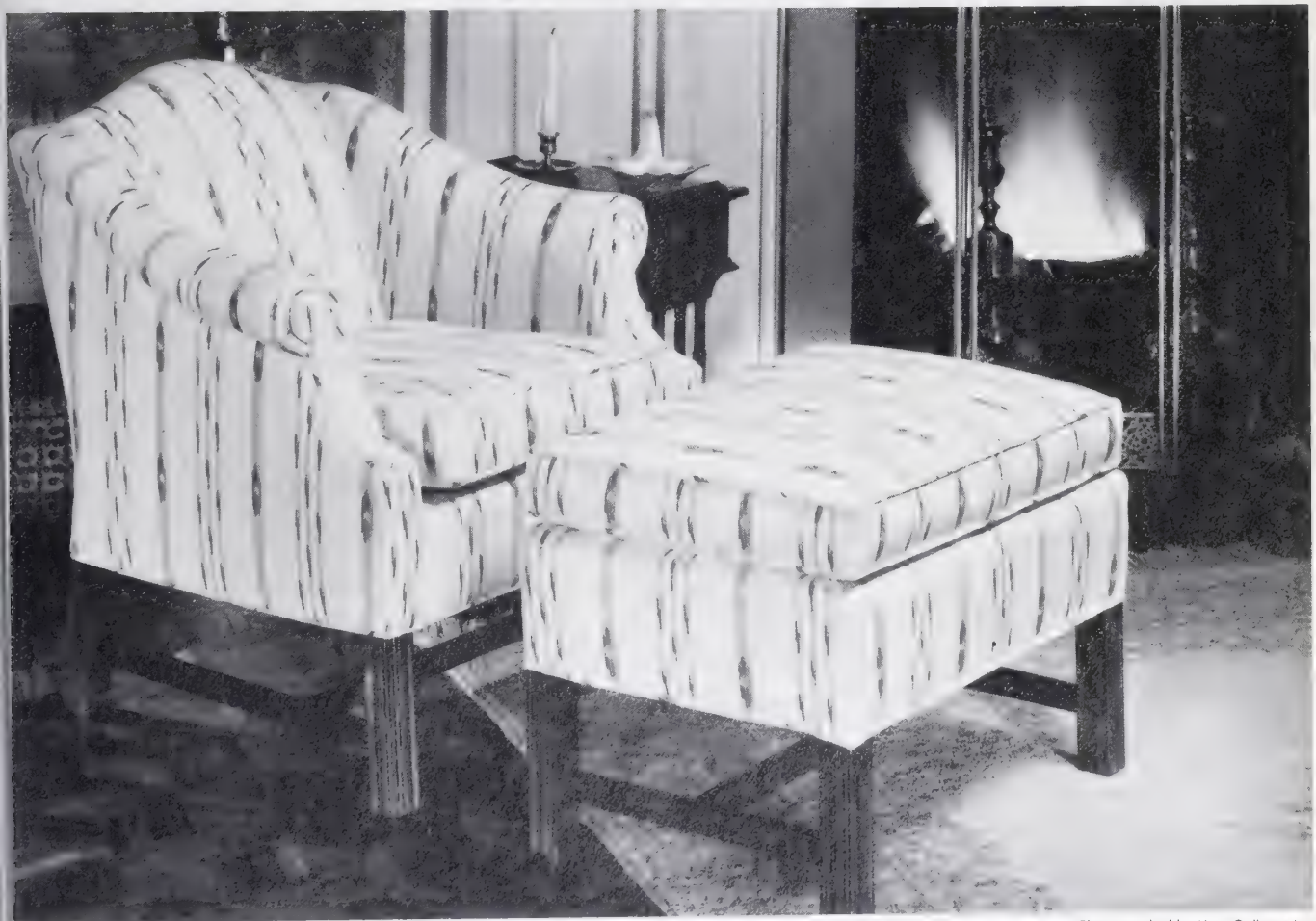
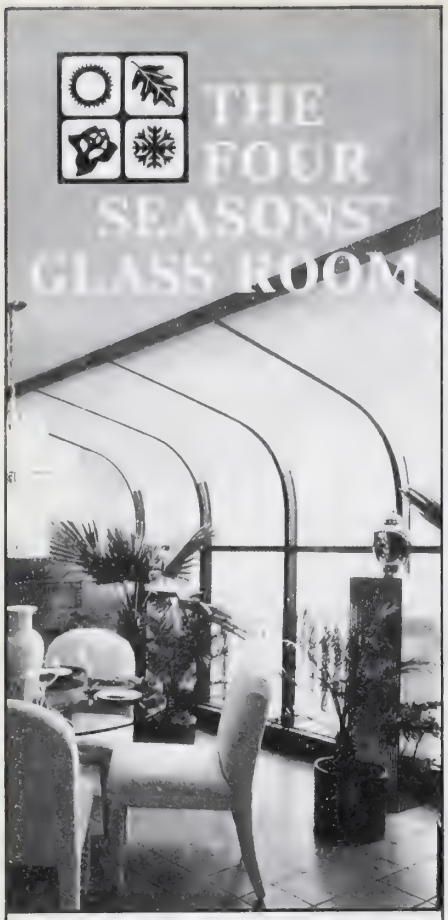


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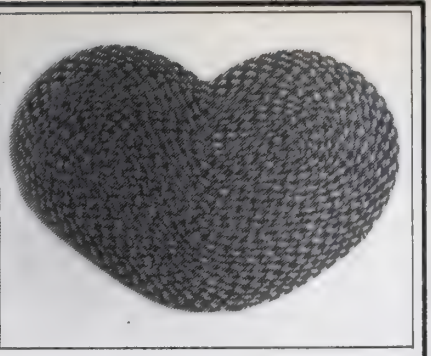
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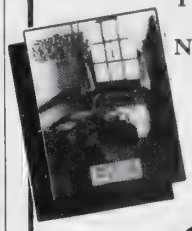
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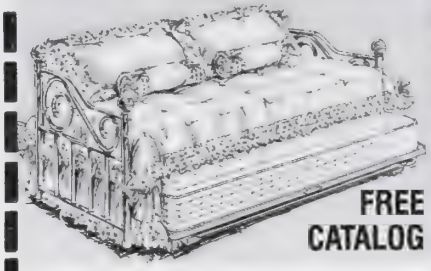
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Page

Antiques & Collectibles
Americana Store 128
Barbara Logan's 135
Second Hand Rose Doll House Store, Inc. 127

Appliances
The House of Webster 130

Art
Marushka 129
Prairie Edge 130

Bath Accessories
Surrey Shoppe Interiors 128

Beds & Bedding
Cannondale's Buildings 122, 13
Heritage Clock & Brassmiths 13
Roberts Brass Company 13
St. Patrick's Down 13
Lisa-Victoria Brass Beds 12

Building Plans, Supplies
Monterey Domes 13
Mountain Lumber 12

Catalogs
Catalogs U.S.A. 12

Clocks
Emperor Clock Company 12
Heritage Clock & Brassmiths 13

Crafts
The NeedleCraft Club of America 12
Norton 13
Shillcraft 13

Curtains & Fabrics
BMI Fabrics 13
Colonial Maid Curtains 13
Country Curtains 12
Design Finds 12
Gurian's 13
Rue de France 12
Shama Imports 12

Decorative Accessories
Ballard Designs 12
Decorative Hardware Co. 13
The Display Case Co. 13
Through the Looking Glass 12
With You In Mind, Inc. (silk plants) 13

Flatware & China
Buschemeyer's Silver Exchange 13
James Kaplan Jewelers 12
Replacements, Ltd. 13
Ross-Simons Jewelers 13
Walter Drake Silver Exchange 12

Floor Coverings
Faith Mountain Country Fare 12
Charles W. Jacobsen, Inc. 12
Peerless Imported Rugs 13

Furniture
Carolina Interiors 13
Carolina Leather House Inc. 12
Genada Imports 12
Martha M. House 13
Holton Furniture Co. 12

GALLERY

	Page
nt Galleries, Inc	130
erior Furnishings Ltd	131
agnolia Hall	126
arks Sales Co. Inc.	135
hraim Marsh	129
andinavian Leather, Inc	13c
aw Furniture Galleries	127
rner Tolson, Inc	137

ifts
e Carrington House ... 136

ealth & Beauty
hlen Enterprises ... 134
eater Innovations, Inc. ... 132

eraldry
lbert's Inc. ... 133
eraldica Imports, Inc. ... 135

ome Decorating
an-It-Kit, Inc. ... 134

ome Elevators, Lifts
nerican Stair-Glide Corp ... 124
e Cheney Company ... 132
clinator Company of America ... 130

ome Improvements
vinage Corporation (stairs) ... 133
er-Trade Inc ... 126
oultrie Manufacturing Co. ... 129

orticulture
ur Seasons Greenhouses ... 122
nco Greenhouses ... 131

ousehold Goods
rnco ... 128
sex House (slack rack) ... 131
ctory Direct Tab e Pad Co ... 136
ollywood Boulevard Vacuum ... 132

struction
S School of Interior Design ... 130
etime Career Schools ... 134
ew York School of Interior Design ... 137
chol's Playing by Ear ... 137
effield School of Interior Design ... 131

uvenile
ar-in-Mind, Inc ... 134
y Child's Destiny ... 128
zo ... 133

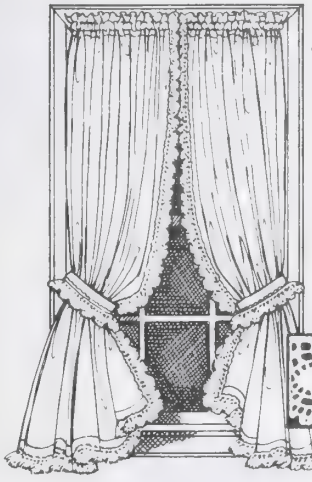
ighting
belier ... 136

iscellany
alter Drake (labels) ... 137
emini Engraving Co ... 132

et Accessories
oda Products ... 126
G Milligan & Co ... 132
tio Pacific Inc ... 131
digrees ... 136
ren Inc ... 134

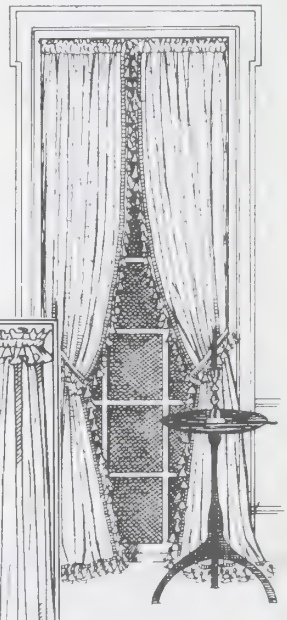
hades & Blinds
ter-Trade Inc. ... 136

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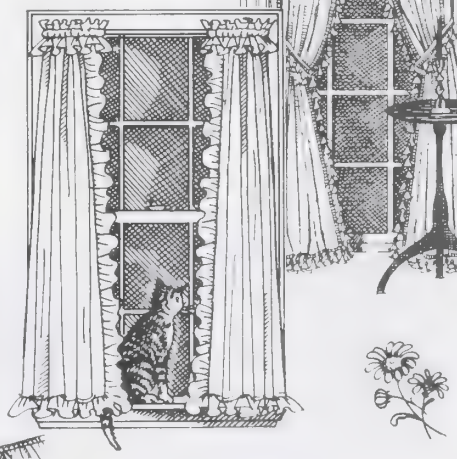
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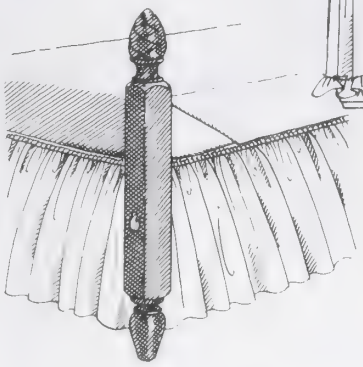
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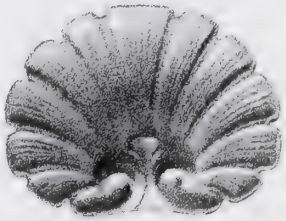
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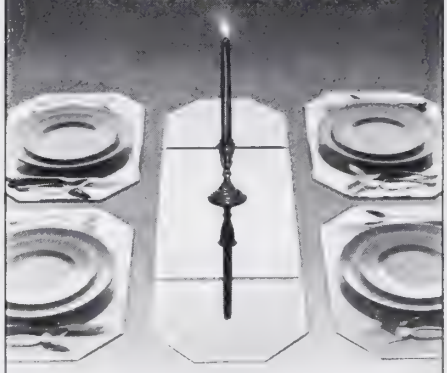
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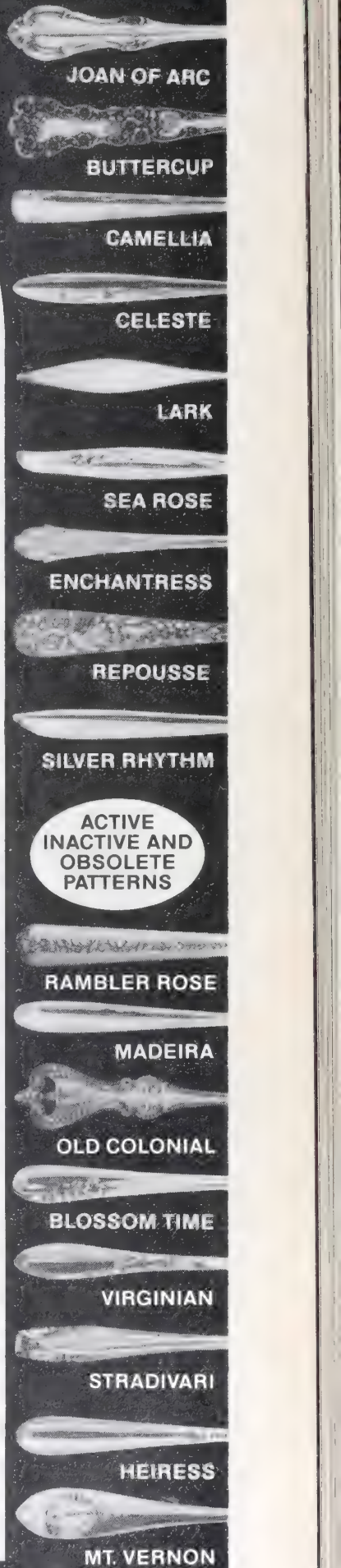
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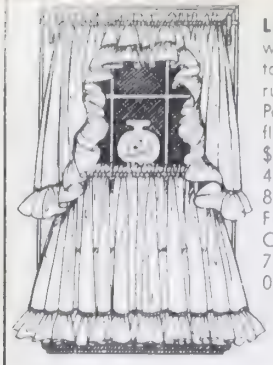
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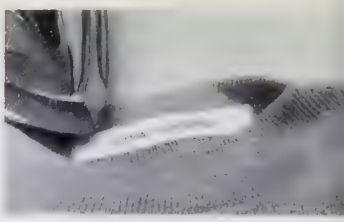
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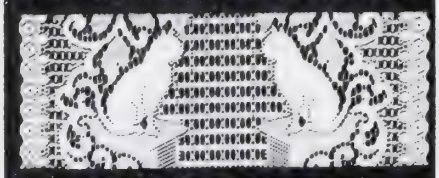
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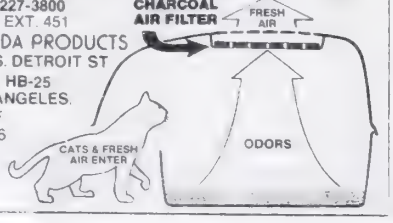
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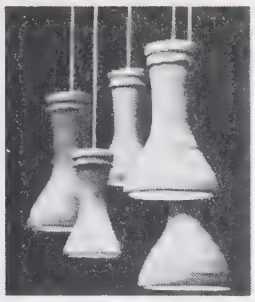
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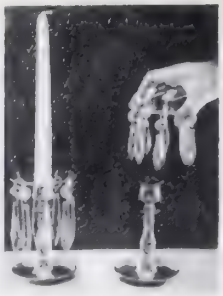
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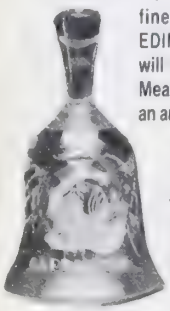


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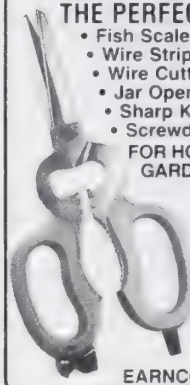
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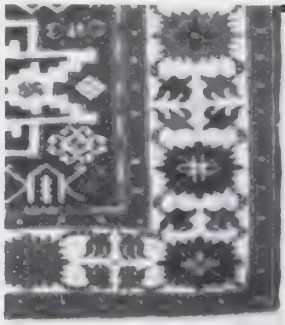
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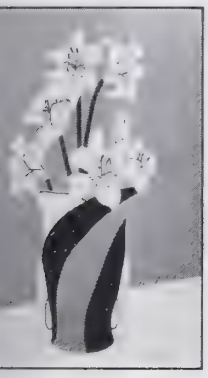
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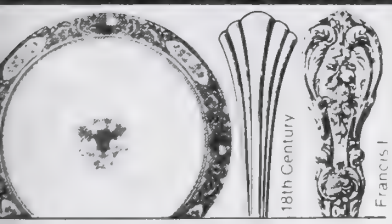


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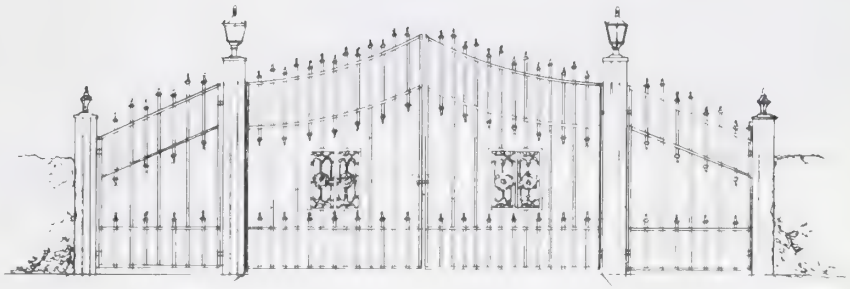
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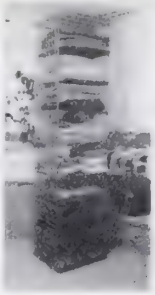
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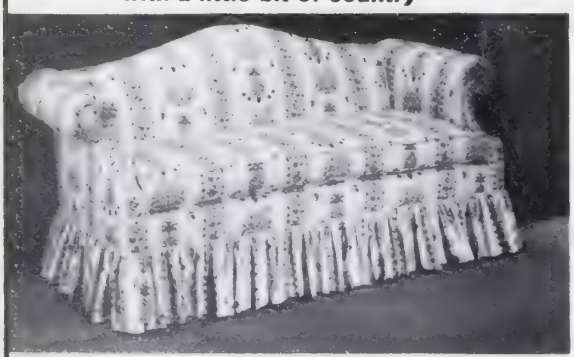
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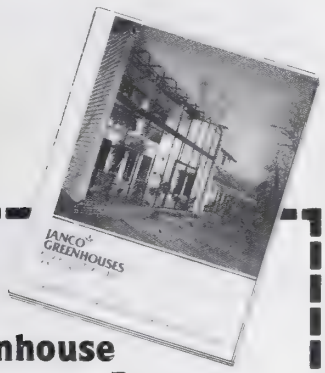
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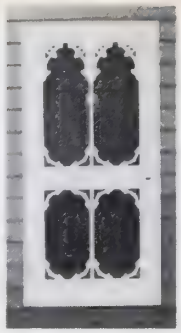
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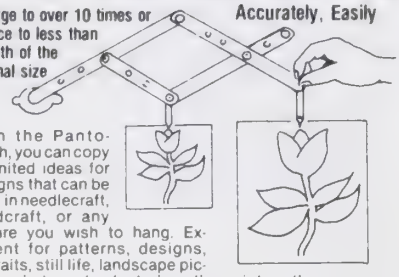
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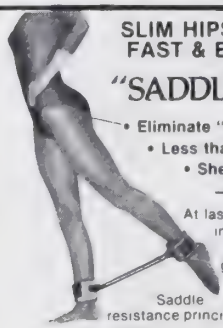
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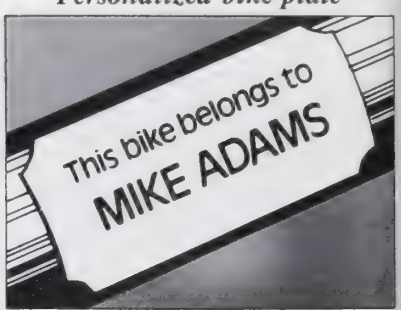
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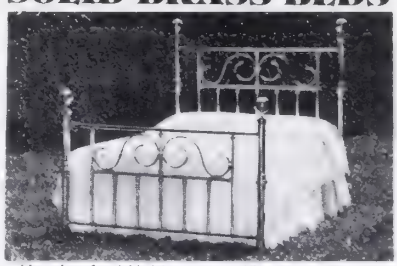
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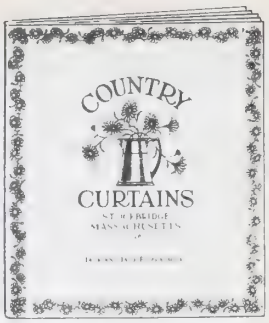
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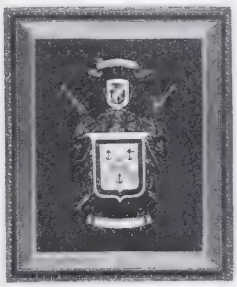
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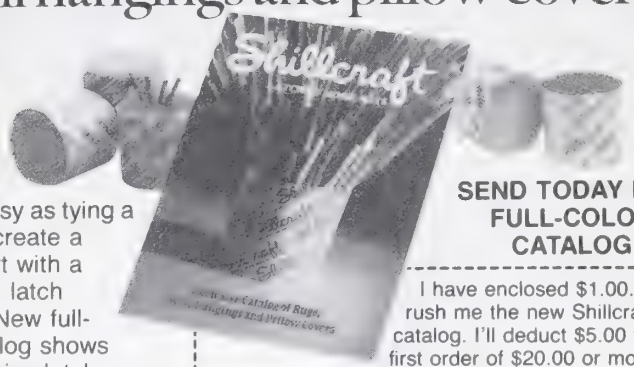
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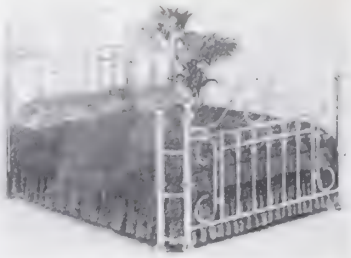
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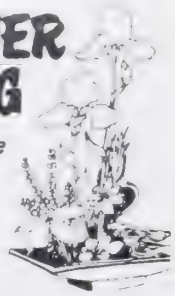


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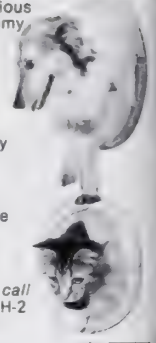


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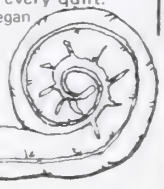
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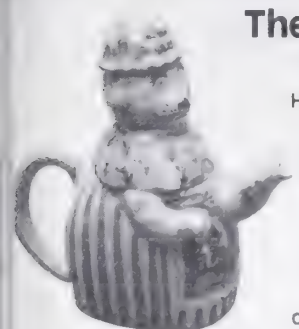
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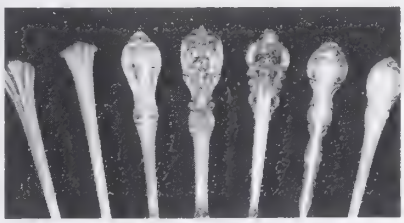
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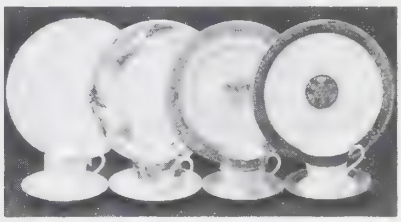
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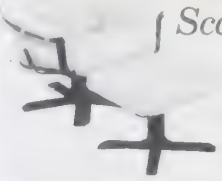
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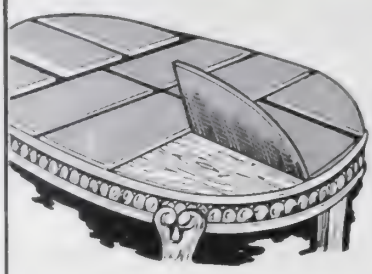
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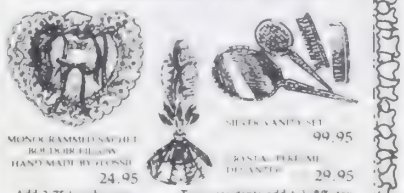
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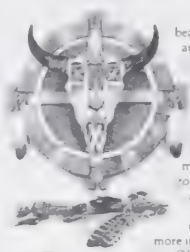
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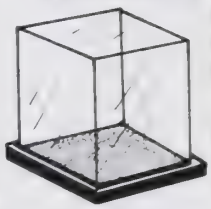
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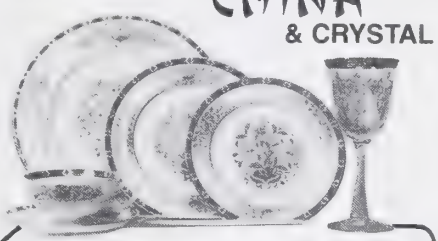
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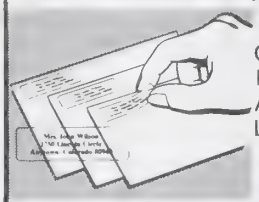
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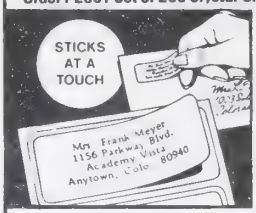
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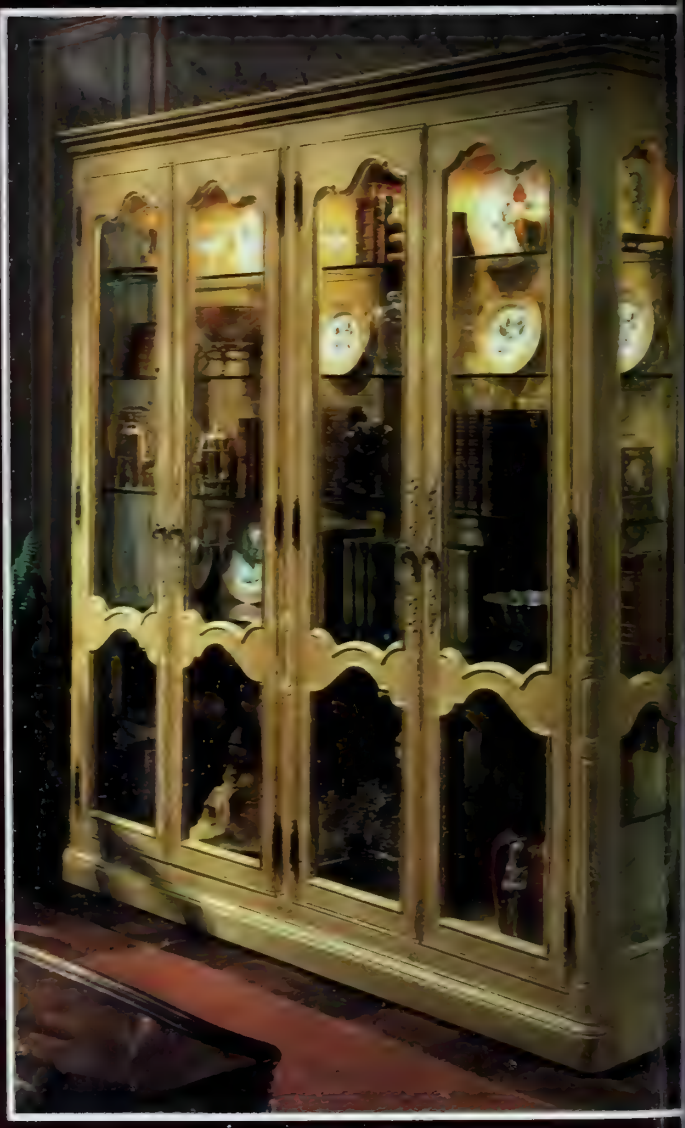
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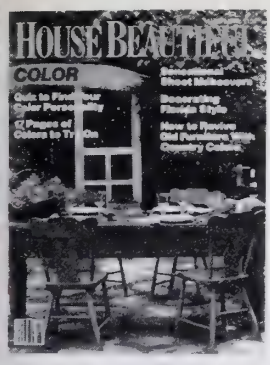


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DECORATING AND DESIGN

How to Find Your Color Personality 43
- *A decorating scheme that reflects the four seasons* 44
- *Clare Revelli institutes the Seasonal Color Theory* 52

House Beautiful Presents Your Best Colors 53
A quiz to reveal your seasonal type

Revive an Antique With Country Color 54
Hand rubbing old wood to create new character

Sheets Make the Room 62
Easy room transformations with new sheet designs

Florida-Style Decorating 78
Colorful living in sun-country splendor

ARCHITECTURE

Houses With Sky Rights 84
Taking to the rooftops to expand urban space

CREATIVE LIVING

A Plucky Couple of Barn Builders 74
Restoring an 18th-century barn from the frame up

FOOD AND ENTERTAINING

Yogurt Wizardry 93
Entertaining Plus 98
Wine and Good Spirits 100
Kitchen Essentials 102
Microwave Corner 104
Quick Cook 106

REGULAR FEATURES

Thinking Aloud 9
On Decorating & Design: Hand-Decorated Papers 13
HB Marketplace: Top Choice for Bed and Bath 16
View From Thornhill Farm 20
HB Lookout 25
At Home With Antiques: One Collector's Obsession 36
Travel: The Midwest's Scandinavian Trail 38
Your Collectibles 89
Where to Find It 91
Garden Guide 128
Product Information 133
Window Shopping 145
Pace Setter Stores 168

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THINKING ALOUD

"THE COLORS TO WHICH WE'RE INTUITIVELY ATTRACTED, IT SEEMS, ARE THE COLORS THAT LOOK BEST ON US AND THEREFORE MAKE US HAPPIEST WHEN WE'RE AROUND THEM"



If you had to choose one color scheme with which to surround yourself for the rest of your life, what would it be? For me, the answer is easy: blue and white. Any room splashed with blue gives me an uplift, makes me feel at home the minute I step into it. Every house I've ever lived in, as a matter of fact, has been awash with blue and mixed with my other favorites—light pastels.

Being much more of a romantic than a pragmatist, I'd always thought my predilection had something to do with the vagaries of nature that charm me the most—things like bright white clouds against a clear blue sky, and the foam that frosts the sea during a brisk sail. A vacation for me *has* to include the water—rafting, fishing, swimming (What place could be better than Greece, with its islands of whitewashed buildings adrift in the Aegean Sea?)—or reach the other extreme, a mountain peak where I can be surrounded by just-fallen snow and a sky so blue I can't believe it's real.

Now, it turns out, my passion is rooted in more earthbound theory. In the 1930s, Johannes Itten, a leading colorist of the Bauhaus School, developed what is known as the Seasonal Color Theory. *(You'll learn more about it starting on page 43, where we introduce it as a decorating tool.)* The colors to which we're intuitively attracted, it seems, are the colors that look best on us and therefore make us happiest when we're around them.

I, for one, couldn't live without those lovely, lighthearted pastels. Like an amazing 40 percent of the women in this country, I'm considered a classic "summer person," based on my skin tone, hair color and eyes. Peachy pink and light blue, aqua, lavender, Wedgwood blue, mauve, raspberry—I'll take them over neutrals any day. I've learned what a boost they give me!

This love affair with lighthearted, uplifting color bears a close relationship to our craving for light. I know that most of us will do anything to bring more sunshine into our homes. We're enlarging our windows, using French doors, adding skylights everywhere, installing mirrors to bounce the light around.

As I look over the significant movements (and more ephemeral trends) in architecture and decorating over the last five years or so, I see a huge range of expressions, but they all have one thing in common: color as a pivotal element.

- Post-modernism has given us a legacy of pastels—delicate pinks and peaches to color walls that were once white, aqua and lavender for everything from upholstery to tableware. Many of the country's top interior designers whose palettes a decade ago were rooted in no-color neutrals are now leading advocates of these post-modern hues.
- American country decorating celebrated our heritage and filled our homes with colorful reds and blues in quilts, pottery, and painted furniture. Today, new painted pieces of many ancestries abound, and decorative painted finishes, from simple stenciling to elaborate *faux bois,* are giving us new ways to bring color into our homes.
- Victorian and colonial houses being brought back to life from Boston to San Francisco are teaching us a new appreciation of soft exterior color.
- In International Style, we've seen the addition of bold doses of red to classic black and white, giving the latter the impact of true color, a neutral no more.
- Memphis, the avant-garde Italian design collaborative, has given us not only a new way to look at furniture, but at colors we've never used quite so boldly in our living rooms before—colors like chrome yellow and cobalt blue.
- From the '50s aficionados we've inherited a fascination with such things as Fiestaware, a wonderful way to put a carnival of color on our dining tables, and Bakelite radios, collectors' items in red, yellow and more.
- If you're not convinced yet that color is for *you* and *your* home, then why not try some on? Don't make any big commitments right off the bat; better to start with something small—cloth napkins for the dining room, canisters for the kitchen shelves (you'll be surprised at what a lift you'll get every time you open the cabinet door), some new bathroom towels, accent pillows or a floor-length table skirt for the living room.

One of my favorite ways to try on color is with flowers. A big crystal vase bursting with porcelain-pink tulips may change your whole outlook on life and be your first cue to the colors that suit you best. ■

JoAnn Barwick

JoAnn Barwick
Editor



full-color catalog Brown Jordan, Dept. GX019, P O. Box 5688, El Monte, CA 91734. Showrooms. Atlanta •

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HAND-DECORATED PAPERS ARE A NEW PASSION IN AMERICA: "THE PERFECT ACCESSORIES TO OUR ORDERLY PURSUITS"

By JEANINE LARMOTH



Some beautiful marbled papers and their modern uses

In our growing passion for ordering our lives, attempting—never successfully—to keep moving as tidily as trains on tracks, everything becomes a reason to make a note. Like 17th-century diarists we are impelled to be up and jotting—writing the name of a palatable wine, a recommended book, some great, undiscovered hotel. What impelled the diarists was the excitement of life and the time to observe and record it. What impels us is not only the excitement of life but lack of time. We must seize the moment before it passes, shackle the idea before we lose it, scribble a name before we forget it.

In these purposes, desperate or serene, we are benefiting from a timely renaissance of the perfect accessories to our orderly pursuits: notebooks, pencils, envelope racks, desk blotters, folios, boxes large and small—all covered in hand-decorated papers beautified by a centuries-old technique. After a long gasp when it seemed the craft of marbling was about to disappear, both amateurs and professionals are bringing new zest, new designs and new uses to it. Throughout the United States marbling is being taught in workshops like those at the Center for Art Books in New York, and practiced by experts like Don Guyot of Seattle. From Europe come the classic papers of Francesco Giannini of Florence and Sydney Cockerell of Douglas Cockerell and Sons, Letchworth, England, as well as those of Marbor of Paris and Schneidlers of Stockholm.

"Hand-decorated papers date back to the time when printing was invented," says Francesco Giannini, "when books were replacing manuscripts. Hand-decorated papers were made for binding books, which were precious things for precious few people, since only a few knew how to read and write. The most impressive of these was marbled paper."

Sr. Giannini, whose family has been binding books in a workshop at the same location in Florence since 1856, began to reinvent the marbling process about 10 years ago when his firm's supplier stopped making the papers. "These people would give me no information whatsoever. It was a kind of trade secret. So I had to discover—it was actually a lot of fun—what, back in the 1600s, people would use to make their inks, their colors. I experimented for about two years until I achieved a paper very similar to the types still made in England and France. Then I decided to have my own kind of paper, so I started researching different types. Now I have my own little trade secrets, too," he laughs. Though Giannini still supplies papers for his family's art binding, he began a separate business called Il Papiro—a branch opened recently in New York—that not only decorates papers, but also covers stationery accessories with them.

The secrecy to which Giannini refers and the mystery seem characteristic of the craft. No one is really certain where it began. Though marbling existed in the 12th century—earlier in Japan—most experts hold that the skill was spread through Europe by Turks in the 16th century. For the new art of the book, these workers borrowed a technique for imitating marble used by the Persians to border miniatures. The decorated papers, or endpapers, were inserted between book covers to protect the magical words and colorful illuminations from rough leather bindings.

From the beginning, however, decorated papers were not used solely for books. In France, papers made by the *dominotiers* were used to line drawers and armoires, as well as on the books of the rich and the walls of those too poor to buy printed cloths. In the mid-17th century the Dutch, acting as middlemen for German craftsmen, smuggled the papers wrapped around toys into England. There the papers were smoothed out to line both books and boxes.

From that time till now the technique of marbling has changed little. The basic pattern continues to imitate marble, of course, but equally old are the fine-combed papers whose colors are trickled over a size, or gelatin, made of herbs and water, in a tray. Designs are swirled into the colors with the simplest of tools: long combs, brushes, a stylus. A sheet of paper laid on the gelatin picks up the design. The directions in which the comb is drawn, the twists and turns added by the stylus, a few drops of oil or turpentine, the jostling of the paper—these methods create the patterns known as Old Dutch,

(Continued on page 112)



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HB MARKETPLACE



TOP CHOICE FOR BED AND BATH

Rich and diverse color is the news in linens for spring. What's in store? A shower of stripes followed by a rainbow of solids and a burst of flowers.



Katja's carnival stripes *(opposite)* add a playful spirit to bedroom dressing. Katja™ "Tivoli" from Cannon Mills: comforter, $90; pillow shams, $23. *Left:* Brighten your boudoir with luscious jewel tones, mixing colors for a dramatic effect. "Brights" from Martex: sheets, $20; shams, $20. Collection available in raspberry, teal, sapphire and bright yellow. *Below:* Crisp blues and sunny yellows heighten the impact of sheets from Fieldcrest's Gottex Collection. The blue and white grid of Gottex "Windowpane" reverses to a dot pattern on standard shams: $16; twin top sheet, $12. Gottex "Brights" are cobalt-blue, bordered in a black and white check with yellow accents. They are also available in scarlet and black. *Below center:* Cannon's "Royal Touch Stripe" towels are available in an array of colors. Shown here: forest green, dusk rose, porcelain blue and birch gray. Bath towels, $10 each. *Below left:* A burst of flowers blooms on these towels from Martex: "Summer Flowers" bath towel, $7. Coordinating bed ensemble is also available. ■

FOR MORE DETAILS, SEE PRODUCT INFORMATION

Editor CAROLYN ENGLEFIELD-CARTER









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This month at Waverly Place

□ Waverly's newest collection is inspired by one of America's oldest hostelries—the absolutely delightful Red Lion Inn at Stockbridge, Massachusetts. The *Country Charm at the Red Lion Inn* collection is brimful with the warm welcome of the Inn itself.



□ Founded in 1773, the Inn has been in continuous use ever since. The roster of celebrated guests includes *five* U.S. Presidents!

□ A group of guest rooms now shows off the co-ordinated fabrics and wallcoverings from the Waverly collection named after the Inn. The pattern names—"Jane's Basket," "Tanglewood," etc.—evoke the local colonial roots. The many designs carried out in superbly fresh yet still traditional color combinations make for stirring decorative effects.

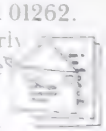




□ One of the fabrics, "Red Lion Border-by-the-Yard," a stripe and floral print, can also be used for ruffles, edges and dozens of other do-it-yourself "decorator" touches.

□ Illustrious names surrounding the Inn and Stockbridge make up a U.S. cultural Who's Who—Hawthorne, Longfellow, Norman Rockwell (who lived here), James Cagney and Katherine Hepburn (who launched their careers nearby).

□ For information on the Inn, write Innkeeper Betsy Holtzinger, c/o Red Lion Inn, Stockbridge, MA 01262. For where to see the Waverly collections near you, write Waverly, 58 W. 40th St., Dept. HB, N.Y., N.Y. 10018.



THE ART OF LIVING
THE ART OF WAVERLY

VIEW FROM THORNHILL FARM



By DEE HARDIE

When I was 13 I became the owner of my very first teapot. I bought it for $3, a goodly sum when making only 25 cents an hour trying to teach my younger sister, Robin, how to spell. But I couldn't resist that teapot. And I still have it. It is a small black pot splashed with bright pink rosebuds. On the lid, printed in gold, is a noble legend—"FOR ENGLAND AND FOR DEMOCRACY." And if you turn it over, you see on the bottom, "World War II, Made in England, Escorted to the U.S.A. by Royal Navy."

My mother, an inveterate coffee drinker, couldn't understand my youthful extravagance. But I knew. I knew my teapot had outwitted the turtlenecked sailors on those German U-boats, especially that captain peering through his periscope, trying to sink British teapots. I was thrilled. I thought I was helping win the war!

Over the years that small teapot has been joined by a coterie of other teapots, all held together by the common bond of one social grace—the drinking of tea. I have eight of them, inherited, inveigled, all beloved. They sit on top of a pine cupboard in the kitchen, waiting to serve.

For my *very* young friends our tea parties are in the spring under the pear tree. Their tea I lace with milk and honey. And for my older friends, as we sit around the fire for a spicy gossip in the cold of winter, I've been known to add a touch of brandy to the pot. Sneaky perhaps, but it loosens the tongue, and is *so* delicious. Tea may be my own particular placebo, but it does seem to give comfort in any situation, in any season. The company of tea is ageless.

But making a pot of tea at Thornhill isn't always in the bag. I often use loose tea—Darjeeling because it's delicious, or Prince of Wales simply because I love the name. And I always use bone china cups and slim silver spoons. A little grandeur, a little style, doesn't hurt any girl, no matter what age. Sometimes the best tea of all is when Tom comes home early, and it's tea for two.

I fill the kettle with cold water and bring it to a boil. While waiting, I fill my pot with hot water from the faucet. I slosh it around, then empty it. Next I put in a teaspoon of loose tea for each person, and "one for the pot." Then I fill it with the boiling water and let it steep for 5 minutes.

With the tea, depending on the age of my guests, I have lacy oatmeal cookies or rounds of bread topped with watercress from our stream, or with tiny shrimp mixed with butter and herbs from the garden—minced lemon sage or pineapple verbena.

Now that it's March I make a country tea from sassafras roots I've dug from our woods. I scrape off the bark, cover the roots with water and boil for 10 minutes, then sweeten them with Todd and Diana's honey. Diana says sassafras tea is a spring tonic. And so it is. When that sassafras scent fills the kitchen, I rejoice. I know another spring is *almost* here.■





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They have a secret life together—when Dad leaves for work. Tuesday, it was little feet trying on high-heeled shoes for fun. And pearls. And cleaning lipstick off the bathroom mirror. Thursday, there were warm chocolate chip cookies and her in bows clutching antique paper dolls (a little too tightly).

And today was spent silently wishing that little girls didn't really grow up. As they lived and relived childhood together, tumbling and giggling in the elegant softness of their Cabin Crafts world.

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How to cultivate a greener thumb, where to find the most tranquil inns, what to collect next, who's making waves now

FORECAST

This pencil-legged desk clearly has the write stuff: a 1,000-page refillable pad for a top and legs that unscrew for portability. Designed by France's Pierre Sala for Furnitur, the table is a sign of Europe's growing interest in knock-down design. A case in point: Add-it System 2000, Denmark's handsome beech-edged, white wall unit system where the panels interlock with imperceptible joints. Also ingenious is Spain's Disform wood table that can be raised from coffee table to dining height.

Good Reads

For beginning gardeners: *The Flower Garden Planner* (Simon and Schuster, $15) has colored illustrations of 140 flowers—all with perforated edges so they can be punched out and arranged in a border on a specially designed page. • Advanced gardeners take note! Elizabeth Lawrence's American classic *A Southern Garden* (University of North Carolina Press, $9) is back in print. Often compared to Vita Sackville-West, Mrs. Lawrence makes the reader greedy for new plants. • *The Gardener's Year* by Karel Capek (University of Wisconsin Press, $8, paper) will cause *all* gardeners to grin with self-recognition. The author pokes gentle and witty fun at gardening.



Keep an eye on...

Italian art glass! Colorful, curvaceous and sometimes even a little bit gaudy, Venetian wares from the '40s and '50s are luring collectors. Reason: the intense creativity of color and shape. Consider, for example, the luminous Seguso vase *(right)* or the fusion of colors in the Venini work *(far right)* or the famous handkerchief-shaped vase in the Museum of Modern Art. Why were the '40s and '50s so fertile?



"Venini and other Murano glass companies began to hire artists and architects to work with artisans steeped in centuries of Venetian glassblowing secrets," notes Mark Isaacson of NYC's Fifty/50 gallery, which recently hosted an Italian art glass exhibit (catalog, $20). Current art glass prices: $200 to $4,000.►

FOR MORE DETAILS, SEE PRODUCT INFORMATION



Inn Escapable

Winter! Love it or leave it. Here's a sampling of charming inns where you'll experience all of winter's beauties whether you prefer hot climates or cold: The wind-swept ranges of Seeley Lake, Mont., provide the splendid backdrop for ***Tranquility Resort*** (above). *Cross-country skiers will love it! The inn consists of six guest cabins set apart from a frontier-style main house. To enjoy this place at its best you should put together a party of friends—16 is all they'll take. Contact owner/developer Jim Busch, Tranquility Resort, Seeley Lake, MT 59868. From $150 to $225.* • *In the growing category of bed and breakfast establishments there's* ***The John Guild House*** *on the island of Oahu in Hawaii. The 21-room, recently restored Victorian-style house was placed on The Register of Historic Places in 1978. From $95 to $195. Contact Pacific Hawaii Bed & Breakfast, 19 Kainai Pl., Kailua, HI 96734.* • ***Villa Santa Monica*** *in San Miguel de Allende, about a four-hour motor trip from Mexico City, is a jewel perched on the high slopes of a large valley. It features six rooms set about an expansive courtyard plus a hot spa and swimming pool. From $65, double. Contact Villa Santa Monica, Apdo. Postal 134, San Miguel de Allende, Gto., Mex. 37700* • *For those who love the ambience of an old-fashioned country inn, try* ***Trillium House****. It has 10 bedrooms, two suites and there's even a library overlooking the majestic 22-foot-high central great room. From $80, double; $60, single. Contact Trillium House, PO Box 280, Wintergreen, VA 22958.*

Comfort Zone

A dream come true for your guests, Tiffany & Tiffany's new sofa bed is a comfort landmark. Its flip-out mattress, upholstered to an oak frame, eliminates metal bars that catch sleepers' backs and exposed springs that tear sheets. About $799 in queen only from Atlantic Furniture Mfg., 3745 Progress Rd., Norfolk, VA 23502; write for stores near you.





DOLLARWISE

The best way to convince the IRS or your personal insurance company of the legitimate value of household items is with a documented photo inventory. The Paragon, for instance, features a detailed record book *(left)* with 84 photo entries.

How to begin? Start with a camera. Photograph an overall view of the exterior of the house, including motor vehicles with closeups of license plates and serial numbers. The interior shots of the house should encompass complete views of each room, including closets and cabinet contents. Concentrate on individual items, noting their date or hallmark, grouping the smaller pieces together on a solid fabric or colored piece of paper for a background. Establishing what the item is worth is possible with sales receipts and appraisals that are logged adjacent to the photo pockets. Household Inventory Record is $13.65 ppd. from The Paragon, Dept. HB, Tom Harvey Road, Westerly, RI 02891.►



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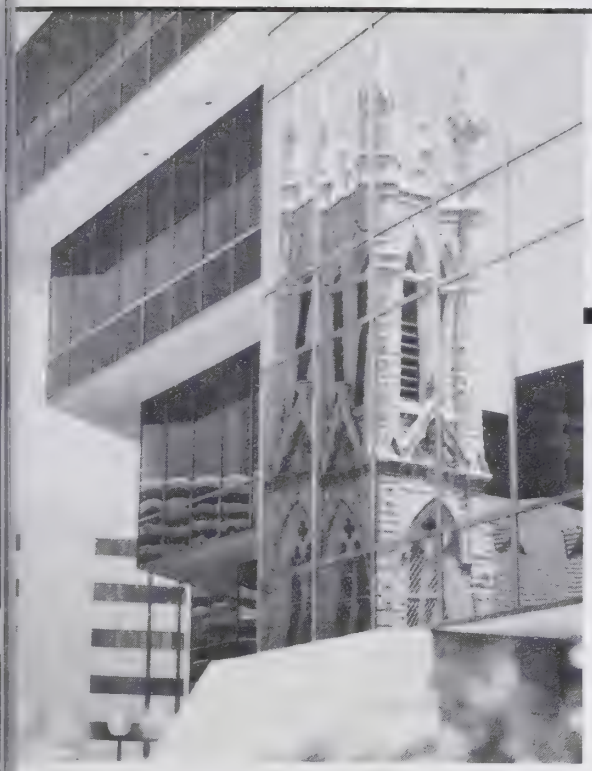


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HB LOOKOUT



AUSTIN'S RENAISSANCE

Long one of the country's most pleasant cities, Austin has become this decade's boom town with its population increasing each year. There are currently 15 new buildings planned downtown at a total construction cost of $1 billion. How can Texas's capital city absorb and benefit from its new growth without losing its character? Notable steps: • Residents voted this year for a $1.1 billion bond issue for improvements to the city, the largest such bond issue ever. • The city's business community will donate a new museum for Austin's sesquicentennial to be designed by Venturi, Rauch and Scott Brown. • More than two dozen of the downtown's fine Victorian buildings have been restored. • The Watson-Casey Companies, developers hoping to transform the old warehouse district to retail and office space, retained Venturi, Rauch and Scott Brown to develop a master plan for the "new" downtown.

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Now you can seal your letters with something worth 1,000 words: a mini-picture with a gummed back *(below);* $6 for 16 at Berkey or any photo center offering Master Color processing. • To note friends' whereabouts: the Abby Aldrich Rockefeller Folk Art Center address book with treasures from A to Z; $12.95 ppd., GMG Publishing, 25 W. 43rd St., NYC 10036. • The best modern desk accessories, from scissors to staples, can be found at Sointu, 10 E. 69th St., NYC 10021; catalog, $2.



Not to be missed...



Natural yet classically idealized, Leonardo da Vinci's drawings of horses *(right)* are paying a rare visit to the National Gallery of Art, Washington, D.C., through June 9. They'll travel on to Houston and San Francisco. • The object of many collectors' desires, superlative decoys will be on view at the Museum of American Folk Art, NYC, March 12 to April 28, and also at the Museum of Our National Heritage, Lexington, Mass., through April 14. • The look that's proving to be an '80s design influence: the rich colors, beautiful flowers and overflowing table settings of "Dutch and Flemish Masters," at the Minneapolis Institute of Arts, through April 7. The exhibit travels to Houston and San Diego. • Art you can decorate with—creative contemporary rugs—at NYC's American Craft Museum in "For the Floor," through May 11. • "Art in Motion: Wearable Art '85" presents an innovative new medium that may influence your dress, and collecting, habits; March 2 to 17, Indianapolis Museum of Art.►

People





Master Craftsman

Tommy Simpson's approach to woodworking involves ample amounts of craft and wit—to wit, his Ben Franklin rocker. Mr. Simpson builds on American themes, his whimsical creations winning museum stature, a recent show at The Workbench Gallery, NYC, and one currently at The Hand and the Spirit, Scottsdale, Ariz. (through March 20). He and his wife, weaver Missy Stevens, have been invited to experiment with another medium—porcelain—at Kohler Industries' artist-in-residence program.



Threads of Truth

No longer unsung, the women who stitched their joys and sorrows in quilts are being heralded in a spirited musical, *Quilters*, now on tour. "Ask an old-timer about her quilt and she'll tell you that patch was from her daughter's christening gown . . . soon you have her life story," says coauthor Molly Newman, who gathered many of the play's true life—and true grit—reminiscences. She and lyricist/director Barbara Damashek culled further drama from *The Quilters: Women and Domestic Arts* by Patricia Cooper and Norma Bradley Allen. *(For tour details, see Product Information).*

GARDEN HOPPING



Most Americans regard Rosemary Verey *(her garden: right)* as synonymous with English gardening, but Mrs. Verey herself is a great admirer of gardens in *this* country. She has edited (with Ellen Samuels) *The American Woman's Garden* (Little, Brown) and has included American gardens in her book *Classic Garden Design* (Congdon & Weed). This month she will be a judge at the Philadelphia Flower Show, March 3 through 10. It saddens Mrs. Verey that Americans play down their gardening achievements because, as she points out, there are as many "good" gardens here as in England: "There are, however, far fewer gardens around small houses. In England gardening is infectious. If you live on a street where No. 6 has a garden, then you want one too. Another hobby—garden visiting—also encourages gardening. Many people open their gardens to the public, and, of course, if you admire one then you want one like it." ■

Editor CAROL COOPER GAREY
Coordinator CLAIRE WHITCOMB

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AT HOME WITH ANTIQUES

A BIRD'S-EYE VIEW OF ONE COLLECTOR'S LIFELONG OBSESSION WITH AN UNUSUAL DESIGN MOTIF . . . THE EAGLE

By DEE HARDIE

In a small restored farmhouse outside Baltimore is an aerie of eagles—a large, diverse yet harmonious collection of eagle artifacts gathered over the years by Edwin A. Daniels, Jr. They nest, they perch, they decorate almost every room of this 1860s house. They cover quilts and coverlets, are hooked into rugs, glazed into china, etched into glass and carved into stern boards and billetheads—those fanciful and lavish trimmings of 19th-century sailing vessels. They are a single theme that ribbons around the house. Yet it is a quiet collection, one so subtly arranged that a visitor doesn't realize, at first, that the eagle, indeed, has landed, and captured the heart as well as the eye of Mr. Daniels.



Clockwise from top left: three 19th-century eagles—a gilded wood carving, a creamware Liverpool jug, a rare sampler quilt.

And a grandmother started it all. "When I was 10 my father's mother gave me a bronze eagle," explains Mr. Daniels. "As it has a hole in the base, it may have come off a flagpole, or perhaps it was once a pediment of a secretary. I never questioned its origin, naturally. I was just thrilled that it was mine." He remembers this grandmother well, always wearing mourning white in Ohio summers, black in winter.

His next eagle arrived when he was 12. It is painted on the back of the 19th-century slat-back chair his parents gave him for his bedroom desk. To this day it continues its role. And his third acquisition was a commemorative piece of American milk glass. It is a small deep dish shaped as a nest topped by a bold eagle. In the nest are three eggs named "Cuba," "Philippines," "Puerto Rico," a souvenir of the United States of long ago.

This was the nucleus, the beginning. Then there was a pause. Mr. Daniels, now a trustee of The National Trust for Historic Preservation, calls it "a 30-year lapse." This, he finds, is a usual pattern.

"In the early 1950s I found myself collecting snow eagles, those cast iron eagles that were placed on roofs in Victorian times to break the fall of snow and ice. They appealed to me, were reasonable, and I guess, were the second beginning." An extensive traveler, Mr. Daniels is a vice president of The Rouse Company, the market development firm responsible for Faneuil Hall Market in Boston, South Street Seaport in New York City and Harborplace in Baltimore.

"I like the fact that the eagle is a symbol of our country," says Mr. Daniels, "that the eagle is what red, white and blue is to color when you're talking about America. It's part of an American heritage that I obviously enjoy collecting. And I'm fascinated by the diversity of the eagle in interpretation, in different materials."

Benjamin Franklin would never have agreed with Ned Daniels—at least not about eagles. When the bald-headed eagle was displayed on the Great Seal of the United States, approved by Congress on June 20, 1782, Franklin wrote from France to his daughter: "The turkey is in comparison a much more respectable bird and withal a true original native of America . . . he is, besides (though a little vain and silly, it is true, but not the worse emblem for that) a bird of courage, and would not hesitate to attack a grenadier of the British guards, who should presume to invade his farmyard with a red coat on."

While the turkey has gone on to become the centerpiece of American Thanksgivings, the eagle has reigned long and constant as the most popular American motif in decorative arts and crafts.

"The only eagle I've ever refused," admits Mr. Daniels, "is the eagle I couldn't afford. There are no guidelines for collecting eagle art, unless you want to set dates. And, of course, a carved Bellamy or Schimmel eagle is a prize. I read the newspaper *Maine Antiques Digest,* have several dealers who know of my collection and for my own reference I use *American Design and Antiques* by Clarence P. Hornung, *America's Quilts and Coverlets* by Carleton L. Safford and Robert Bishop, and Dr. Bishop's *American Folk Sculpture.* And I fly around a

(Continued on page 114)

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ALONG THE MIDWEST'S SCANDINAVIAN TRAIL YOU'LL FIND THAT "THE NORDIC TRADITIONS OF FINE, HONEST CRAFTSMANSHIP ARE STILL VISIBLE TODAY"

By PATRICIA BROOKS

Americans traveling abroad in recent years have spent much time searching out familial roots. But there are numerous roots to be discovered right here at home. One of the most intriguing areas to look is the Midwest. Wisconsin in particular was host to wave after wave of 19th-century immigrants. Many of them were Scandinavians, but others were from Germany, Poland, England, France, Ireland, Switzerland, Italy, Spain and elsewhere. Milwaukee alone boasts 64 different ethnic strains, and in mid-November each year a folk fair is held to honor them all.



An 1800s Danish house in Old World Wisconsin, an open-air museum

The Scandinavian trail is particularly intriguing, for the Nordic traditions of honest craftsmanship are still visible today. They were easily transplanted into a crisp, receptive Midwestern climate and soil, which proved remarkably similar to the terrain the immigrants had left behind. Verdant forests provided artisans, carpenters and builders with the wood needed to make the finely turned bowls, beds, chests, cabinets and houses that are so much a part of the great Scandinavian heritage.

A pursuit of Scandinavian roots might reasonably begin in Wisconsin, follow the Mississippi River north along its Iowa border, turn inland to Decorah and the Norwegian-American Museum, then loop south and east into central Illinois and the Swedish colony at Bishop Hill. This was the route I followed recently, beginning with a nonstop, two hour Republic Airlines flight from New York to Milwaukee. From there I rented a car to continue the journey along well-marked, well-paved tri-state highways.

Proof that the Scandinavian influence is alive, well and drawing on contemporary ideas greets a visitor to downtown Milwaukee almost immediately. Walking two blocks from the Hyatt Regency to the handsome new Grand Avenue—a dazzling shopping complex that incorporates five restored historic buildings—I passed a dramatic abstract sculpture across from the complex. Called "Norwegian Granite," the finely polished gray-black granite grouping of rounded forms by artist Helaine Blumenfeld dominates a spacious area in front of the new gleaming blue glass Henry S. Reuss Federal Plaza building.

First stop should be at the Milwaukee Public Museum to see the European Village. This large, award-winning museum has one of the finest natural and human history collections in the country, notable especially for its life-size displays.

The European Village comprises a large interior square surrounded by shops and homes representing 33 different ethnic groups that cooperated in decorating and furnishing the various units in styles appropriate to the 19th century. Taken altogether, the village shows the diversity of Milwaukee's earliest settlers.

The four Scandinavian houses form a special cluster, and studying the handcrafts and furnishings in each house is like a quick precis of each country. I was much taken with the bunklike bed and chest in the thatch-roofed Norwegian house with its blue walls and ceiling beams. Both pieces of furniture were covered with vivid rosemaling, the distinctive ornamental "rose painting" on wood or tin so favored by Norwegian craftsmen. The built-in bed with its decorative frame looks short, but the museum guide explained that "width was more important than length in a Norwegian home because people just slept crosswise or curled up."

In the half-timbered red brick Danish house, I was drawn to the floral-painted walls and decorated dowry chest—essential in a Danish home for storing linen and household items.

Though the Swedish house has a log roof and wooden sides, it shares several themes with its neighbors: the abundance of red in decorating (in painted objects, wall designs, fabrics) to enliven winter's darkness, and the use of finely woven wall hangings to offset the chill.

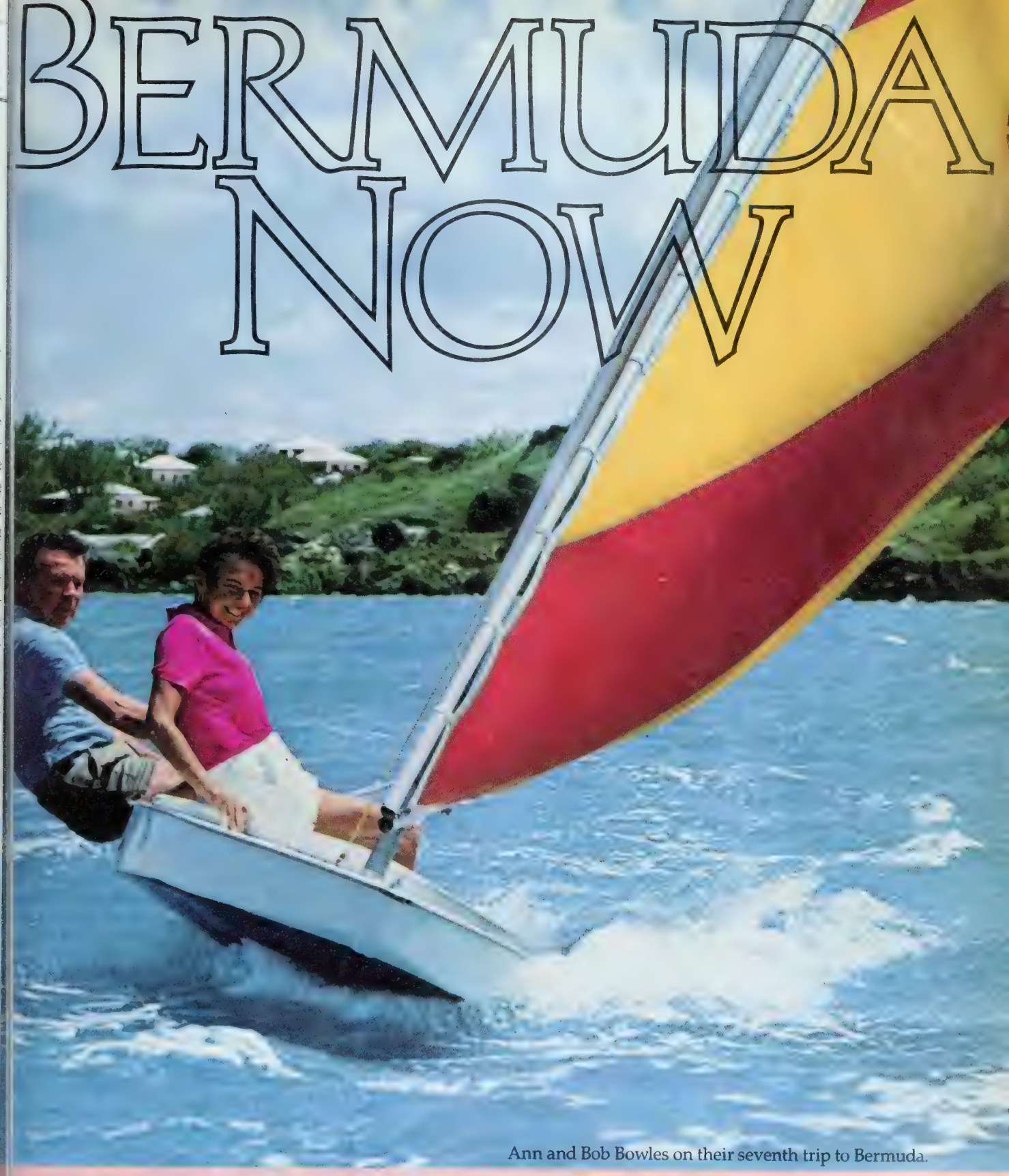
The Finnish house is made of birch logs. I was impressed with the use of birch in decorating—in utensils, furniture and decorative objects, examples of utility turned into beauty. There was also a handsome hand-woven Ryijy rug.

Just 46 miles southwest of Milwaukee is Old World Wisconsin, an outdoor ethnic museum. Scattered around 576 Norwegian pine-dotted acres are 50 or more authentic houses built by Wisconsin set-

(Continued on page 116)

PATRICIA BROOKS

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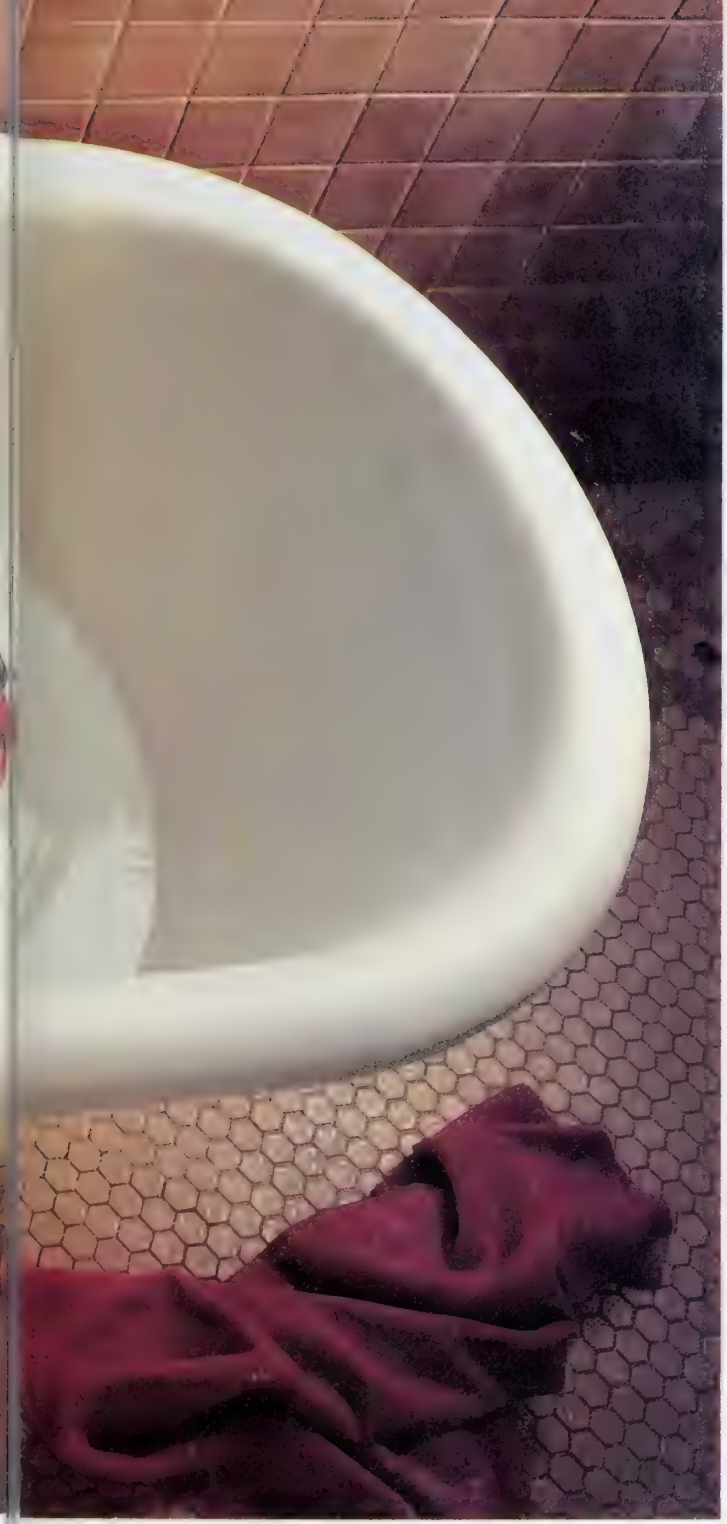
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SUMMER

Seasonal color theory is just what you've been looking for. It's the key to making confident decisions about *the* most emotional choice in decorating: *Which color?* According to designer Clare Revelli, whether you are white, black, Asian or Hispanic, you have either a warm- or cool-temperature skin tone. Depending on other physical traits, your coloring is then categorized by one of four seasons: summer, autumn, winter or spring. Furthermore, at least 50 percent of your season's colors are already hanging in your closet. The *other* half, however, are the "mistakes": the sweater or jacket you thought you'd adore but somehow never wear. That's where the system developed by Ms. Revelli can help. Based on principles uncovered in the 1930s by color theorist Johannes Itten, Ms. Revelli and HB adapted 20 colors for each season suitable for home decorating. They harmonize to perfection the natural attributes of your eye, hair and skin tones whether "natural" or not.

This room reflects the breezy pastel freshness of Summer people who, astonishingly, make up 40 percent of the respondents to Ms. Revelli's color quiz *(see page 53 to take yours).* Interior designer Ronald Bricke worked with our editors to illustrate the color harmonies of all four seasons, here and on the following pages.►

WALLS, GRECIAN ROSE BY PRATT & LAMBERT; SOFA BY PENNSYLVANIA HOUSE; COTTON/LINEN HAMPTON CLOTH UPHOLSTERY FABRIC, HINSON & CO; TUFTED CHAIR FROM HOWARD KAPLAN; LLOYD LOOM CHAIR FROM THE ENGLISH WAY; FABRIC FOR PILLOWS AND CHAIRS FROM ARTHUR SANDERSON & SONS; DHURRIE BY STARK CARPET; DRAPERY FABRIC BY LEE/JOFA; LACQUERED COFFEE TABLE, LIMITED EDITIONS

COLOR

Subtle, muted naturals or vivid, hues ... the Autumn room has the wide range of color intensities





AUTUMN

Autumn people are especially strong and warm, and since their skin tone usually has a yellow cast to it, they are assigned the amber hues that glow amid the fall landscape. Many of us tend to view the colors of nature—in this case fall foliage—as foolproof neutrals. And in a sense they are—the clay, stone and brick colors making up the remainder of nature's palette, the colors that were called "The Naturals" during the 1970s.

Autumns also have the widest range of color intensity within their palette—from ivory-white to tomato-red. Autumns can decorate with both muted and clear colors and still come up with a great room. Their strength lies in a high-energy group of sunny reds that add vitality to any decorating scheme. Designer Ronald Bricke showed his awareness of this aspect of Autumn's verve when he sparked this muted room with brilliant yellow flowers and a brick-red ceramic bird from his own collection (he is an Autumn) for a table accessory. True to Autumn's yellow-hued preference, the walls of the living room are a soft chamois, giving off a golden glow to be reflected again by the natural sisal floorcovering and the hand-painted straw upholstery covering the sofa. The decorating watchwords for Autumn: Go for the gold!►

WALLS, CHAMOIS BY PRATT & LAMBERT; SOFA BY PENNSYLVANIA HOUSE; BAJA STRAW UPHOLSTERY, DAJSHÉ FOR CONNAISSANCE; UPHOLSTERED CHAIR BY LEE INDUSTRIES; ULTRASUEDE UPHOLSTERY FABRIC BY HINSON & CO.; LEATHER ON CHAIR FROM SPIN NEYBECK; CHALLIS DRAPERY FABRIC BY KNOLL INTERNATIONAL; SOFA PILLOW FABRIC, BRUNSCHWIG & FILS. SISAL CARPET, STARK CARPET, HAND-PAINTED VALANCE BY CHARLES W. FISCHER.

COLOR

Clarity, drama and a stark elegance provide the backdrop for Winter's style. Contrast is the dynamic working here.





WINTER

High drama characterizes the impact of Winter's presence: black and white; clear, vivid red; deep, night-sky blues. The intent is to produce stark contrasts, effective foils of color so that one heightens the other. Nothing wishy-washy going on here! Winter's palette contains pure *hues*: colors that are primary and full-strength, to which no white is added to create a *tint* or black added to create a *shade*. Colors shown in this room also maximize the power of white, pure white appearing in this season's palette alone. Decorating drama, Winter's way, also can include monochrome schemes: A room totally pale pink—one of Winter's colors—can be a knockout. Winter's physical characteristics are naturally cool—fair skin; black, blue-black hair; white, salt-and-pepper hair; black skin with a blue undertone or medium olive skin (both of which, with black hair, make up the second largest portion of the American population).

Ronald Bricke chose to use an uncommon amount of deep blue color for the walls, thereby setting off to great advantage the white linen-upholstered sofa and chair, which were sufficient in scale to help balance the impact of that blue's absorbent power. A mostly bare floor, always dramatic, adds to Winter's essentially stark style. ►

WALLS, ETHEREAL BY PRATT & LAMBERT. SOFA, PENNSYLVANIA HOUSE. UPHOLSTERED CHAIR, LEE INDUSTRIES. LINEN ON SOFA AND CHAIR, DECORATORS WALK. FABRIC ON ROSEWOOD CHAIR, BRUNSCHWIG & FILS. SILK CURTAINS, IAN WALL LTD. THROW PILLOW FABRIC, CLARENCE HOUSE. CARPET, NOB + NON FOR V'SOSKE. RED TABLE, PAUL M. JONES INC. LACQUERED BASE TABLE, DAKOTA JACKSON

COLOR

Spring's palette projects brightness, clarity. Traditional decorating uses the colors of nature in bloom.





SPRING

A warm and sunny freshness imbues Spring's palette. It is statistically America's favorite whether its fans are natural Springs or not. Because the palette contains traditional, classic decorating colors, Spring is a color scheme generations grow up with: tender greens, happy pinks, uplifting blues and yellows that symbolize new beginnings and a cheerful outlook.

Since Spring's skin tone generally has a slightly yellow undertone, Spring is attracted to the young-in-feeling, delicate shades that still manage to convey liveliness. Bright and clear is the intensity Spring chooses every time. English florals, candy stripes, snappy geometrics, fruit and vegetable motifs all describe Spring's love of nature and her forms. Spring is, in a word, radiant.

The supporting role for colors as bright as these often are falls to other sources of traditional pride: gleaming old wood, worked metals such as bronze and brass, rich textures like those in Oriental and needlepoint carpets, hand-painted china and handsome polished leathers. No wonder this look is so popular!

There's an underlying control of color that pulls this room together: a soft yellow that begins with the walls and is subtly repeated in the fabrics, carpet and pink and yellow silk curtains. ►

WALLS, SUMMER SUN BY PRATT & LAMBERT; SOFA, PENNSYLVANIA HOUSE; UPHOLSTERED CHAIR, LEE INDUSTRIES; SOFA & CHAIR UPHOLSTERY FABRIC, CLARENCE HOUSE; LOUIS XVI CHAIR, YALE R. BURGE, IN PADDINGTON TEXTURE BY BRUNSCHWIG & FILS; CURTAIN FABRIC BY DEK TILLET FOR PATTERSON, FLYNN & MARTIN; RUG, STARK CARPET; PINE TABLE, LIMITED EDITIONS; LEATHER TABLE, RON SEFF; PAINTED LEATHER BOX, CHINESE LAMP, JOHN ROSSELLI, LTD

COLOR



"Considering that there are 45,000 colors to choose from, it's a small miracle that we innately select colors right for ourselves as consistently as we do. My entire program is intended to make unconscious color selection *conscious*."
—*Clare Revelli*

Really good ideas all have one thing in common: They're all ingeniously simple. And so it is with Seasonal Color Theory as practiced by former fashion designer Clare Revelli, author of *Color and You* (Simon and Schuster, $4.95). She has developed a program based on principles that have been generally known and accepted for about 50 years—that a palette of colors selected on the basis of physical characteristics can harmonize and promote well-being. In a recent interview with House Beautiful editors she discussed some of the differences encountered when clients are interested more in choosing colors to decorate with rather than to wear.

How does a knowledge of seasonal color help anyone?

It simplifies your life, helps you eliminate the guesswork. You'll make fewer mistakes and have fewer doubts about how colors work together. Everything coordinates. Color consultants often find themselves in the position of having to reassure their clients about personal color preferences. We think Seasonal Color Theory offers something substantial against which to make decisions that go beyond personal opinion.

How does this Seasonal Color Theory work?

The system functions two ways: first on the objective level of physical traits—skin tone, natural eye and hair colors—and, second, on an innate, intuitive level that often reflects mood. Summers, for example, have a blue undertone to their skin that classifies them as being cool, rather than warm, which is indicated by a yellow undertone to the skin. A Summer type tends to have translucent skin with a hint of pink in the face. The hair tone is pale to ash-blond, sometimes smoky blond, even brown or dark taupe brown, brown with a slight reddish cast, bluish-gray or platinum-blond. You see what a range Summer has. Summer's eyes are either blue, bluish-gray, greenish-blue, hazel, rose-brown, soft gray, green or even aqua. And the color of the eyes can change according to what that person is wearing.

As to the mood, your choice of a color always represents your unconscious feelings. Again, using Summer as the example, the soft pastels that play up the blue tone in the skin automatically feel cool and breezy, fresh and young. The colors of Summer just naturally impart these feelings. People respond to them. The right color on your body or in your rooms will contribute an enormous impact to your life.

When I point out to clients that they already have 50 percent of their *correct* seasonal colors hanging in their closets, they know intuitively they've been choosing the right colors for themselves.

You mean there is a difference between a color you like and a color that's right?

There is. And here's the difference. Someone comes up to you and says, "Hey, what a great color," instead of "Hey, don't you look marvelous!" *You* should have the focus, not the colors you're wearing. Now, of course, it's important to remember that Seasonal Color Theory serves as a structure, a guideline for making decisions. We aren't saying that any one color is you and *that* one-and-only-color is the color you live with forever. What we are saying is, try this color and see what a difference it makes. Our colors contribute to your appearance of harmony. Most other colors won't.

Given that both men and women know their own seasons, how do you decorate for others living in the same house?

There are color alliances within the four seasons, and they're easy to see. We've also found four reciprocal colors—"compromise colors" we also call them—that are right for virtually everyone: a soft white as opposed to Winter's pure white, a coral, an aqua and a pretty violet-blue called periwinkle. They are foolproof. So those four are available as a basis for family room schemes. You might ask who spends the most time in a particular room and approach it that way. What is the time of day when you're in that particular place? You may get your family to go along with certain *values* of your favorite colors—the lightness or darkness—according to when you'll all be together or at least sharing that room. It sounds a little technical but that's one way of getting a seasonal compromise.

(Continued on page 123)

HOUSE BEAUTIFUL PRESENTS YOUR BEST COLORS FROM REVELLI



To get your Revelli Color Analysis, fill out this questionnaire. You will receive, by mail, an explanation of what seasonal type you are and why, along with the best colors for you and your home.

Read each question carefully and circle only one answer for each.

1. What intensity of color do you prefer to use for home decorating?
- **A.** Soft pastels or tints
- **B.** Bold, strong and primary
- **C.** Clear, vivid and warm
- **D.** Muted, earthy, naturals

2. Which group of colors do you like best? (Make your selection based on the group of colors, not on an individual color.)
- **A.** Pure white, pure black, charcoal-gray, true red, royal blue, burgundy, dark navy
- **B.** Soft white, mauve, chocolate-brown, pearl-gray, pastel-blue, soft lavender
- **C.** Oyster-white, dark brown, terra-cotta, sage-green, teal-blue, marigold, camel
- **D.** Peach, ivory, turquoise, apricot, golden brown, bright clear yellow, medium blue, yellow-green

3. What style of furniture do you most enjoy?
- **A.** Early American
- **B.** French Provincial
- **C.** Colonial or Georgian
- **D.** Neoclassic
- **E.** Oriental: Chinese or Japanese
- **F.** Traditional or Classic

4. Which best describes the mood of your home?
- **A.** Elegant, quiet, understated
- **B.** Bold, dramatic, contrasted
- **C.** Conservative, traditional
- **D.** Eclectic
- **E.** Soft, serene

5. What room in your home do you enjoy most and why?

6. What room do you spend the most time in?

7. What textures and types of fabrics do you most enjoy?
- **A.** Satins, velvets, silky woolens, suede cloth, silks
- **B.** Soft cottons or wools, mohairs, damasks
- **C.** Tweeds, leather, hand-looms, rough linens, raw silks
- **D.** Crisp linens, gabardines, chintz and poplins

8. What type of prints do you most enjoy?
- **A.** Geometrics, checks, abstract patterns
- **B.** Shaded patterns, flowing florals
- **C.** Small bright florals, animated prints

9. Do you feel limited to a color scheme because of your home's existing wall, floor, tile, carpet colors?
- **A.** Yes
- **B.** No

Personal Color Questions

1. How would you best describe your skin tone?
- **A.** Olive (light, medium, dark), black
- **B.** Light beige with a pink tinge
- **C.** Rosy pink, deep pink
- **D.** Red rose-beige, gray beige
- **E.** Ivory
- **F.** Peach, peach-beige, peach-pink
- **G.** Golden beige, coppery beige, golden black, tawny

2. What is your basic skin color?
- **A.** Very fair
- **B.** Light
- **C.** Medium
- **D.** Dark

3. Do you have a sallow (yellowish or olive) cast to your skin?
- **A.** Yes
- **B.** No

4. What color was your hair when you were 9 or 10 years old?
- **A.** White-blond (towhead)
- **B.** Ash-blond
- **C.** Yellow or golden blond
- **D.** Light brown
- **E.** Medium brown
- **F.** Dark brown
- **G.** Red or auburn
- **H.** Black

5. How would you best describe your natural haircolor today?
- **A.** Blue-black or brown (medium to dark)
- **B.** Ash or smoky blond
- **C.** Smoky brown (red or gold highlights)
- **D.** Platinum (no golden highlights)
- **E.** Blue-gray
- **F.** Red, chestnut, auburn, golden honey-blond, golden honey-brown, copper brown
- **G.** Yellow-blond, strawberry-blond, golden brown, blond-red, golden gray
- **H.** Salt and pepper, silver-gray, white (snow)

6. The color of my hair when I look in the mirror today is...
- **A.** Light
- **B.** Medium
- **C.** Dark

7. Do you color your hair?
- **A.** Yes
- **B.** No

8. Which color best describes your eyes?
- **A.** Blue
- **B.** Green
- **C.** Aqua
- **D.** Gray-blue
- **E.** Hazel
- **F.** Gray
- **G.** Brown
- **H.** Black

9. Do your eyes change color depending on what you are wearing?
- **A.** Yes
- **B.** No

10. My family heritage is...

A. _____

B. I am unsure of my family origins

11. I have previously been color-analyzed and my season is...

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COUNTRY COLOR

Revive an antique with a wash of Rit Dye that captures the soft glow of old milk paint





Though the chairs and tabletop (below) *in the garden of this country cottage appear to be colored with old milk paint, their rich blue actually comes from hand-rubbed Rit® Dyes.►*

COUNTRY COLOR

More transparent than paint, colored dyes let the beauty of the wood grain show through







Top left: ***The cupboard, four chairs, settee and bench are just the kind of "in need of work" antiques you might pass right by in a country shop. But stripped and given a colorful new finish with Rit Dye, they can star handsomely in a living room*** **(above).**
Left: ***As Kate Williams finishes dyeing this once-brown Pennsylvania German chair, you can see she's used Kelly green to accent the blue used on the back spindles and chair rails.***

"KINGSTON" ROLL-ARM LOVE SEAT BY SCHWEIGER



If you thirst for color in your furniture—and at the same time cherish the beauty of wood grain—sheer, colored stains are the finish for you. A recent favorite of contemporary furniture designers, colored stains are breathing new life into tired old pieces such as our humble assortment *(opposite top)*. Making your own stain is a snap: You can mix two parts oil-based paint to one part paint thinner or, for even more foolproof color, you can stir up a batch of Rit® Dye. The consistency of colored water, Rit works extremely well on country pieces because it can be brushed on, then rubbed off with cheesecloth so that, after two to five coats, it takes on the unique color depth of the old milk paint so sought after by collectors.

"I like to rub blue off the crest of a chair or a bench seat just as if its paint had been worn down over the years," says Rit Dye consultant Kate Williams *(left)*, who revived the once-sorry pieces on these pages. Her dyeing tips: First, round up an inexpensive antique that can be stripped (be sure it doesn't have original paint or a valuable finish). Dye is permanent, so it shouldn't be used on a piece that is collectible. Then strip your furniture and test a hidden area to see how the dye reacts with the wood. The lighter the wood, the truer your dye color will be. "Reds will end up slightly Venetian looking," says Ms. Williams. For extra color resonance you can highlight blues, for example, with accents of Kelly green, as on the settee *(above)* and chair *(left)*►

COUNTRY COLOR

Stencil a checkerboard on a tabletop, dress up a cupboard with sponge painting and swirls—you're the folk artist in this colorful new genre



Dyed dusty blue inside, this cocoa-brown cupboard is warmed with Venetian-red around its door frames and enriched with dark brown sponging and swirls. Notice how you can still see the grain of the wood underneath.

What's the best kind of furniture to rescue with color? Actually, it's the far-from-priceless cupboard *(above)*. If the top doesn't match the bottom or one drawer front is new, a wash of auburn will provide an attractive camouflage. In an earlier time, a folk artist would surely have dressed such a piece with paint, perhaps graining it to look like fashionable rosewood.

Since Rit® Dye highlights and enhances even the plainest of grains, Kate Williams kept her decoration simple. But she did borrow a technique or two from folk art. For instance, she sponged brown on the Venetian-red cupboard door frames and embellished its drawers with decorative swirls. To give the long table *(opposite)* a playful new look she recruited another folk art technique: stenciling. She dyed each end with a 12-square yellow and green gameboard, coloring one row at a time with a stencil she cut from acetate. "Because the wood was a dark cherry, the table ended up looking as if it had been in a dark, smoky tavern for years," says Ms. Williams, who adds, "It was my favorite piece." ▶

Editor JODY THOMPSON-KENNEDY

INSTRUCTIONS ON DYEING FURNITURE [illegible]

FOR MORE DETAILS, SEE PRODUCT INFORMATION





Top: ***The shimmer on this settee isn't due just to the sunlight. It even glows inside thanks to Kelly green highlights rubbed over its blue base.*** **Above:** ***To keep all the family checker players content, a 12-square yellow and green gameboard has been stenciled on each end of this long cherry table.***

CRAFT

New unfinished furniture ready for your talent with dye or paint



Left to right: "Homestead" red oak chair, $128, Appalachian Chair Co. White pine dining table with drawer, $229, and oval side table, $51; Mastercraft. "Windsor Arm" red oak chair, $144, Appalachian Chair Co. Welsh cupboard with three shelves, $150, shown atop a huntboard base, $181; both Mastercraft. Three-tier pine shelf unit, $18.50, Mill Store Products. Pine wash stand, $160, and 60-inch-high country wardrobe, $360; both, Kroehler Cabinet Co. Hutch with six-paned doors, $200, shown atop a single linen press, $176; Deacon's bench, $150; all Mastercraft. Doll cradle, $18, Mill Store Products.■ *Editor* KATHLEEN MAHONEY

FOR MORE DETAILS, SEE PRODUCT INFORMATION





SHEETS MAKE THE ROOM

Available and wonderful, sheets are your best decorating buy ... here the latest patterns to quickly brighten every room in the house



FRITZ VON DER SCHULENBURG

What glorious magic something as simple as sheets can perform. With their grand expanses of color and pattern they can turn the most basic bedroom into a country hideaway, a desert oasis, a tropical retreat—in the heart of a city or in the suburbs.

Today, sheets have more decorating power than ever. Myriad patterns with many coordinates, new forms of quilting on comforters, several types of dust ruffles and pillowcases (newest: tailored skirts, French square pillows)—all have made once-staid bed sheets a foolproof, well-priced tool for decorating every room of the house.

The room you see here is a delight by night and day, its very English look resulting from the curtain treatments and the felicitous pairing of bed linens with companion wallpaper and decorator fabrics. Nina Campbell designed the "Just Pretty Roses" and "Just Pretty Ribbons" sheet and comforter patterns for Dan River as well as the wallpaper, chair and curtain fabrics for Cowtan & Tout. Throw pillows repeat the glazed chintz of the window treatment.►

Pink-bound scallops add a decorative edge to pillowcases in the "Just Pretty Roses" pattern (above), *seen again on one side of the reversible comforter. Its other side, "Just Pretty Ribbons," finds a match in the wallpaper* (left). *Patterns are mixed and matched in profusion throughout the room to create a delightful, very decorative effect.*


AMERICAN DECORATIVE ARTS

Sheets make the room

In the living room, bed linens lend their graphic good looks to sofas, chairs and window shades

A sampling of grays, bold strokes of chrome yellow—together they paint Katja's newest collection, called Katja Nordica, for Cannon Mills, used here graphically to play up the low, lean lines of living room furniture. The grid patterns covering the sofas and shading the windows got their start as sheets. The wide-banded fabric on the chair and ottoman base—invitingly plump to the eye—began as comforters, the ottoman's cushion as a pillow sham.►

FRAMED PRINT, PACE EDITIONS; BLACK MEXICAN POTTERY ON SHELF BELOW, AMIGO COUNTRY; GRAY MARBLE ASHTRAY, SOINTU

Part of an expansive loft where a New York photographer lives and works, this living room grouping shows off the versatility of a clean-lined sheet collection. Coordinated blankets could be added here or used in the bedroom.

JOE STANDART

Sheets make the room

Whether your personal style is dramatic or romantic, let your sleeping-sitting room take its first cue from the bedding you choose

Since the windows are this apartment's most striking feature (below), *designers Siskin and Valls played them up with dramatic curtains stitched from sheets, the solid "Red" turned back to reveal European-style balconies and a view of a pretty street. The mattress, positioned right on the floor, keeps the sweep of space unbroken and leaves the view unobstructed.*

When one room serves as your personal retreat, sleeping and sitting requirements share equal weight. By choosing the bedding first and using sheets to complete the decorating, your room will have a strong, unified look.

This studio apartment *(below)* gets its style from Liz Claiborne's Bedtimes collection for Burlington. Designers Paul Siskin and Perucho Valls of Paul Siskin, Inc., used three related patterns and two solids to give the space variety and interest.

In the gracious woman's bedroom *(right)* designer Penne Poole created a peaceful, romantic look that comes from the play of various shades of white in many textures. They took their cue from the background of "Marie" from Wamsutta's Chateau de Mayenne collection: comforter, pillow shams, throw pillow on the chaise and tablecloth, specially sewn for the bedside table. ►









Sheets make the room



In a spare country bedroom the impact comes from dramatically bordered sheets that dress the bed and skirt the dressing table

Romantic, old-fashioned, boldly designed—here's a pattern that needs no adornment to show off its dramatic good looks. It was, therefore, a perfect choice for this sometime bedroom in a rustic stone building that acts as a studio for its owners.

The turned-post bed is a beauty *(above)*, so Martex's "Suffolk Manor" bed linens—sheets, pillowcases, comforter, pillow shams and tailored "petticoat"—complement it perfectly. To give an ugly duckling dressing table the same presence *(opposite)*, a double-tiered skirt was sewn for it using a mix of the bedding fabrics. It was made in two parts, the pleated slip-on top skirt fashioned to show off the sheet's handsome border. With the addition of its antique Venetian mirror, a bouquet of roses and some beautiful objects, the dressing table has one-of-a-kind style that's absolutely grand.►

The ground of this "Suffolk Manor" pattern is a simple ticking stripe (above). *Embellished with its borders and old-fashioned roses, it's a fresh look that evokes images of days gone by and would be at home in many settings.*

DRESSING TABLE MIRROR, BAMBOO CHAIRS, WOODEN CANDLESTICK LAMPS, CRYSTAL VASE, SILVER-LIDDED CONTAINERS, SILVER AND IVORY FRAMES, ALL BRUSHES, JOHN ROSSELLI, LTD

Sheets make the room



MICHAEL SKOTT

In a bedroom sitting area, sheet slipcovers are the stars: easy-care coverings that can be changed in a wink

For a bedroom sitting area that gets lots of use, slipcovers made from sheets are a wonderful choice not only because of their design but because they can be laundered easily. They also have another advantage: By stitching up sets to match more than one bedding wardrobe, you can change the look of your bedroom completely.

The pillowed banquette and chairs *(above)* were slipcovered in a somewhat formal pattern—Manuel Canovas's "Canovas Jardins" for Utica by J. P. Stevens. Leaving them free of embellishment gave them a crisp, contemporary air—perfect for a slick-surfaced, angular setting such as this. The bed, settee, wicker chair and ottoman *(right)* share "Ribbon Bouquet" from the Jay Yang collection at Springs Industries, a lively print that can turn any room into a celebration of spring. Both settings were designed by Stan Hura ►

Sham-covered pillows at the banquette's corners (above) *are right at hand when the mattress serves as a single bed for an overnight guest. Love seat and ottoman skirts have two lives* (opposite): *Their other sides are from the Pinafore collection in the same "Porcelain Blue" as the pillow trim, and they're attached with Velcro, so they can be reversed for a change of look.*





SHEETS MAKE THE ROOM

Handsome and tailored, dining roo
ments add such style you'd never kn





VINCENT LISANTI

Elegant and gracious, yet young and not overdone—that's the impression this dining room conveys because its decorative treatments were done with a fabric that's understated and unexpected. Geoffrey Beene's "Parliamental Stripe" by Fieldcrest Perfection sheets was an ideal candidate because its fine striped pattern is clean and classic to the eye, its "hand" crisp and fresh to the touch. Its wide white border, already made, could be turned into café curtain borders or chair slipcover skirts for added interest. What gives the inexpensive fabric its dressed-up style is the addition of white cord—an expensive-looking detail used to define and tie up the edges of the tabletop and deep box pleats. All sewing of slipcovers, swags, curtains and table covering was done with Singer's "Tiny Tailor" mending machine and "Stitch-Me-Quick" hem and seam tacker. ■

Editors KATRIN TOLLESON *and* CAROLYN ENGLEFIELD-CARTER

FOR MORE DETAILS, SEE PRODUCT INFORMATION

covers, table covering and window treat-

y were made from everyday sheets

A plucky couple of barn builders



The frame in place (left), their budget depleted, the Perkinses and a crew of friends took over the project—salvaging old timbers from the 18th-century debris. Their finished house (above) is a source of pride for Barbara, Bob and daughter Harle (opposite) with pet, Pharaoh.



MICHAEL SKOTT



In raising a barn, the pair became self-taught builders, aided by friends and faith

Writing from her 1700s barn in Rehoboth, Mass., Barbara Perkins tells us: "My husband put himself through medical school by painting and papering houses. That talent has paid off many times as it goes right along with my hobby of decorating. We met at Middlebury College and were married right after graduation, class of '54. Three of our four children were born during medical school years; the last was born during my husband's obstetrics/gynecology residency. Our children are gone now, and we think the empty nest syndrome is terrific! We never could have attempted the barn project if we'd had children at home to care for. They love the barn, and our two boys gave us a lot of help when they returned during school vacations. I estimate that I made about 3,000 pegs for the random-width pine floorboards; son Chris put them in. He's the one who broke his ankle while shingling . . .since one of our unpaid helpers was an orthopedics surgeon, Chris's ankle was set in no time. We gave him one day off, then boosted him on the scaffolding again!" ►


A plucky couple of barn builders

Hand-hewn beams support the two-story-high great room

Barbara Perkins tells how she and her husband happened upon the barn, how it tugged at their hearts despite its sorry state and the dissuasion of Milt Hall, descendant of the dairy farmers who first owned it. Several visits later, Mr. Hall decided to sell his barn plus three acres to the tenacious pair who were to become his neighbors and friends. Through the Halls, the Perkinses learned that in 1834 the barn had been hauled across the street where it housed some 14 cows and four horses.

After selling their suburban home to fund an ambitious renovation, the couple hired barn specialist Richard Babcock of Williamstown, Mass., to take on a project that ultimately proved bigger than their budget. Forced to let the paid help go, the Perkinses were saved by friends who exercised myriad building skills to complete the barn. In the dead of winter, they became acquainted with early gunstock construction—the flared posts built to support beams—and with wallboarding installed to expose old hand-hewn timbers.

As summer arrived, the Perkinses moved in, surprised by a housewarming party of worker friends and a bluegrass band. Mrs. Perkins offers these personal notes about a home whose contents add a colorful layer of history:

"My mother-in-law hand-hooked all of our area rugs, and my own mother painted much of our furniture and lamps. The old apple picker's ladder in the living room is also functional when it comes to watering plants hanging from the high beams. We found it on a trip to the Brimfield flea market, famous around these parts, along with something we treasure—the antique weather vane of an old-time country doctor racing the stork in his buggy!" ■

CAROL COOPER GAREY
Associate JODY THOMPSON-KENNEDY





RICHARD BENJAMIN

***Adjoining the dining area* (above), *a greenhouse kitchen where stalls had once been* (left). *Outbuilding serves as a garage and starting point for hayrides* (below).**



FLORIDA-STYLE DECORATING

A spindled porch with sweeping views invites rocking and gracious living at a snail's pace

Rocking on the front porch, fishing from the pier, swinging in a hammock under the trees, collecting shells—these are just a few delights that members of a three-generation family enjoy when they come to Captiva Island. Their c.1910 house, built in the early island style, suits their vacations perfectly. "It's a barefoot house," says interior designer Rosemary Robinson of R & R Robinson, Inc., "built the way all Florida houses *should* be, with porches on three sides and doors all around to catch breezes." Faithful to the family's casual style, Mrs. Robinson added pillows to the owner's old rockers *(right)* and brightened the once-dark living room *(following pages)*. She took her color scheme from the vibrant blue of sea and sky, adding bougainvillea-pink accents ►



For most of the year breakfast and lunch are served on the channel-side porc... piece of the front porch* (right) *is the ow... Staffordshire china.





Mrs. Robinson's whimsical touches—a bouquet of unmatched pillow patterns, *faux bois* wallpaper on the coffee table, a tree trunk plant stand—plus wicker and rattan keep the living room delightfully casual. Doors on both sides stand open most of the year. Flowers from Fantastic Flowers.►



Embraced by lush tropical plantings, the guesthouse and gazebo are little outposts whose gingerbread trim appears to smile



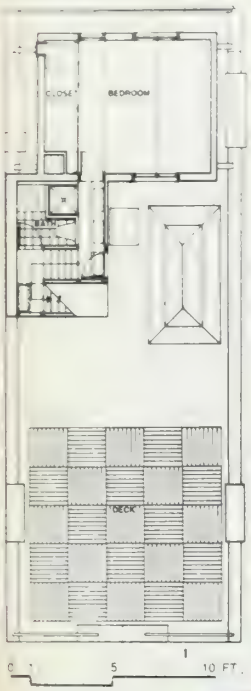
No part of this Captiva Island vacation complex is without a panoramic view of the water. The main house, one of the oldest on the island, was built on a narrow strip of land overlooking the Gulf of Mexico on one side and Roosevelt Channel on the other. The front porch has views of the gulf; the dining porch *(opening pages)*, guesthouse *(above)* and gazebo *(right)* have views of the channel. The Victorian-style gazebo was built by the present owners when they renovated the main house and added the charming gingerbread trim there and also on the guesthouse.

The guesthouse, called the "little house" by the owners, was built by carpenters who traveled by boat from Fort Myers and lived in it while building the main house. With a family of 17, including visiting children and grandchildren, all of whom love fishing, swimming and collecting Captiva's famous shells, the guesthouse is seldom empty. "The older children who now have families each take a turn," says Rosemary Robinson, "so that there is almost always someone here." ■ *Editor* BEVERLY McGUIRE

FOR MORE DETAILS, SEE PRODUCT INFORMATION



HOUSES WITH SKY RIGHTS



Two young architects rise to the challenge of creating affordable city living space by tackling the last frontier—the rooftop

New York is a city where living space is a treasured commodity, where people line up to buy studio apartments for a price that would buy a four-bedroom house elsewhere, where every square inch is calculated for use. To find unexplored, unexploited space is more than difficult. Recently, a vast property, relatively unbuilt, has become the new land of opportunity. As you can see in the two projects shown here and following, some New Yorkers are taking to the rooftops to find more space. ►







Architect Karen Jacobson **(below left)** ***conceived of her rooftop addition as a cottage at the foot of the mountainous high-rise behind it. The addition is a bedroom aerie*** **(below)** ***that adds breathing space to the former studio beneath.***

BED LINENS, MARTEX. QUILT, THOMAS K. WOODARD. CHAIR AND CHEST, SWEDISH COTTAGE. RUNNER, ELIZABETH EAKINS. TABLE, EVERGREEN ANTIQUES. LAMP, BLOOMINGDALES. ACCESSORIES, R. BROOKE, VITO GIALLO, PHILIP PFEIFER AND TREVOR POTTS.

JOE STANDART

HOUSES WITH SKY RIGHTS

Rooftop dwellings capture the magic and romance of the city—views of skyline and rivers, the lights, the vastness—and create new neighborhoods with a distinct character





EXTERIORS, NORMAN McGRATH; INTERIOR, FELICIANO

Viewed from the north, this rooftop addition **(top)** ***resembles a garden pavilion but functions as an office, guest room and second living room. Gary Gruber created the background*** **(above)** ***of plants and vegetables.***

In 1979 architect Karen Jacobson and four partners purchased a building on Manhattan's Upper West Side when the area was still undervalued. She had planned to build a greenhouse on the roof when she could afford to, "but then I found out it would be expensive and difficult just to get up there for construction, no matter how small the project. I decided to build the maximum the law allowed." Her bedroom addition *(preceding pages)* claims about one third of the rooftop. "I felt the addition had to have a character and form of its own that related to the roofline—and I didn't want it to look like a box," says Ms. Jacobson. Her image, partly inspired by her longing for the country, was a cottage situated at the foot of a mountain, the "mountain" being the tall building behind it. The roof's peak, however, also repeats the forms of the neighboring roof structures on the street. Casement windows and brick-red trim add to the cottage feeling.

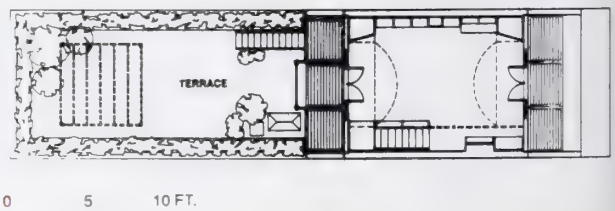
In designing the rooftop shown on these pages, architects G. Phillip Smith and Douglas Thompson of Smith and Thompson explain, "Our thought was to celebrate being at the top of the building, up in the sky." Their client, a music critic whose vast record collection posed a separate storage challenge, wanted a room to use primarily as his office but that could also act as a guest room or second living room. Smith and Thompson's vaulted room, which was inspired by the building's Romanesque facade, provides shelf and cabinet space that can be closed off when the owner wishes to retreat from his work. "The detail is quiet and reserved," says Mr. Smith, "to keep the workplace uncluttered and uninterrupted." The garden provides relaxation for the owner, a gardener of great enthusiasm .

"It's another village up there," says architect Smith. "It's different from the rest of the city—more like a Greek hill town—and will have its own form and character." ■

Editor ANN McKEE WISER

RUG, KAMDIN DHURRIES; CHAIR AND PLINTH, LCS INC.; THROW, WOOLWORKS; PILLOWS, FUTON SHOP; ACCESSORIES, JOHN ROSSELLI AND LIMITED EDITIONS.

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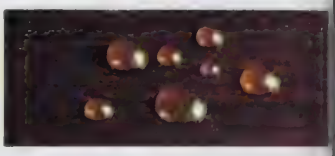
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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

Q My family heirloom dish is shaped like a huge flower with a leaf. It measures about 9 inches across. The only mark is a small red anchor painted on the bottom.

—R.B., Casselberry, Fla.

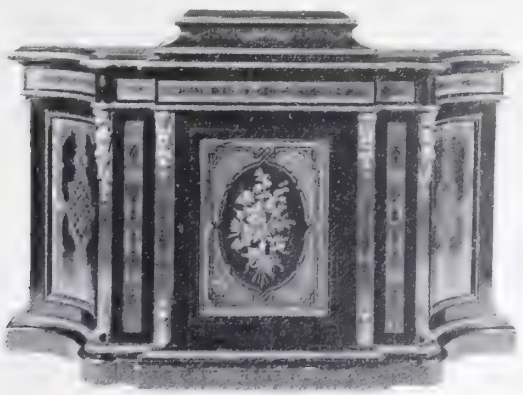


A. By 1745 there was a ceramic works in Chelsea, London, England making white porcelain. The firm made a "peony" plate like yours, to be used as an underplate for a tureen. The plates were decorated with bright colors, perhaps green or blue leaves and flowers of blue, yellow or pink. The spot on the leaf of your dish is probably a painted decoration of a small insect. The red anchor mark was used until 1758 when the firm closed. Your dish, in good condition, is worth $1,000.

Q My French cabinet is 4 feet high and 6 feet long. The wood is black with inlaid wooden designs. The doors and edges are trimmed with gold metal figures and scrolled hardware. How old is it?

—L.P.D., Fresno, Calif.

A. Your cabinet was made in the middle of the 19th century. The style was copied in America where it is known as Victorian Renaissance Revival. It is difficult to differentiate between the French and American versions from a picture. These cabinets were made to store and display large pieces of silver and porcelain in the parlor. The cabinet should sell from $3,500 to $5,500 in a city shop.



Q This is really a boxlike desk top and a table with an inlaid ivory whale on the front. The top rolls back to reveal seven pigeonholes and other covered compartments. The box desk and the table are made of different kinds of wood. Can you tell me its age?

—E.T.J., Alpharetta, Ga.



A. The fold-out traveling box desk was popular for shipboard work. The boxes were made in Canton, China of Oriental woods. The desks had many small sections for pens, ink, papers, and often secret compartments for private papers. The rolltop design was made from the early 1800s on. Your desk is probably from Canton, China. The stand may be a later addition to keep the desk at home when the captain retired. It is worth $750 or more.

Q My beige and white covered jar looks like it is made of dull glass or perhaps pottery. On the bottom is a mark that looks like CM and a crown. The flowers are orange and brown with a gold edge. The top and handle are of a silver metal. It is 7 inches high. Who made it?

—C.C.A., Houston, Tex.



A. Your cracker jar is glass, a ware known as Crown Milano. The Mount Washington Glass Company of New Bedford, Mass., patented the process for making this type of glass in 1886. White opal glass was shaped and dipped in acid resulting in a dull finish. It was then decorated with enamel colors. The silver-plated top and handle were probably made by the nearby Pairpoint Manufacturing Company, which eventually took over the glassworks and continued making Crown Milano. Your jar is worth from $400 to $500. ■

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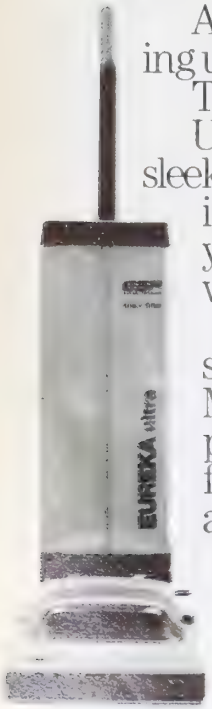
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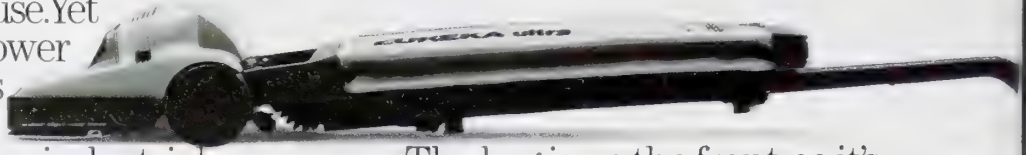
The dirt that's hiding in corners and huddled against baseboards.

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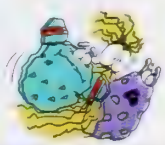
And it automatically adjusts itself to clean your carpet at the proper height. You don't have to set anything.

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WHERE TO FIND IT

THE PERFECT MARRIAGE OF LAMP AND SHADE MAKES ALL THE DIFFERENCE WHEN DECORATING WITH PERIOD LAMPS

By SYLVIA SUNDERLIN

Union of lamp and shade is an important marriage in furnishing with period accessories. Few antique oil lamps, such as the Argand lamps of the early 1800s, have survived with original glass shades. Most ornate floor and table lamps of the early 1930s have outlasted their fringed silk shades, usually—if surviving—too faded or worn to be kept. Working lamp parts, glass shades for old gas lamps, student lamps and lamp hardware can be found in specialty shops. Glass artisans offer skills in repairing glass bases; stained glass specialists can repair Tiffany-type shades by replacing missing glass or restoring reverse painting. Fine custom-made replications are available where restoration is unfeasible. Skilled restoration of treasured heirlooms or first-rate antiques is usually worth the cost and time needed to produce a complete lamp.



Tiffany reproduction lamp with dogwood design

Joan Bogart, Box 265, Rockville Centre, NY 11571; (516) 764-0529—A specialist in decorative arts of the 19th century, Joan Bogart has a choice selection of rare oil lamps of the early 1800s, such as Argand, Sinumbra and Astral lamps, some by Cornelius and Company. All are original and non-electrified.

City Knickerbocker, Inc., 781 Eighth Ave., New York, NY 10036; (212) 586-3939—This long-established firm has a comprehensive assortment of glass shades for all kinds of lamps and replacement parts for many types of oil and early gas lamps as well as for later electric lamps and lampshades.

LaRoche Stained Glass, 4443 Fulton St., Medford, MA 03155; (617) 395-5047—Among this firm's specialties is the repair of Tiffany-type glass shades: the custom replacement of bent and leaded glass for panels. Color matching is done with great care and skill. The backlog of work is large but worth the wait.

Luigi Crystal, 7332 Frankford Ave., Philadelphia, PA 19136; (215) 338-2978—The specialty here is the replacement of lamp and lampshade parts, such as gaslight, tulip and hurricane crystal shades. Crystal prisms for both lamps and shades, mostly made by the firm, are available for matching. Send sample prism, well packed, or Polaroid photo with accurate measurements, including a stamped envelope for reply. Catalog, $1.

The Mountain Barn, 5 Franklin St., Concord, NH 03301; (603) 224-5570—In addition to the specialty of custom-made lampshades, this firm has an extensive stock of lampshade materials, including wires, frames, hardware and lamp parts, papers and trims. Send a stamped business envelope for detailed list with prices.

Renaissance Marketing, PO Box 360, Lake Orion, MI 48035; (313) 693-1109—Art glass reproduction of the finest quality and brass and bronze bases made by this firm are combined to produce the firm specialty, Tiffany style and other fine lamps and lampshades. The stock includes 12-stem "Tiffany Lily" lamps and 12- and 18-stem floor lamps. Catalog with color photos and price list, $2.

Schlitz Studios, 245 Water St., Milwaukee, WI 52302; (414) 277-0742—This firm produces its own glass to make leaded glass lampshades faithfully reproduced in Tiffany style and designs, including custom-made bronze bases. The multi-stemmed Lily lamp is also available. Catalog with price list and photos, $2.

Skiermont Crystal Restorations, Ltd., 1223 N. Orange Ave., Orlando, FL 32804; (305) 896-0043—Crystal or cut glass lamp bases are restored by highly skilled glass artisans. Also, glass lampshades are restored, such as touching up or reproducing reverse painting or replacing or matching glass in leaded panels. There is a waiting list.

The Venturella Studios, 32 Union Square E., New York, NY 10003; (212) 228-4252—Tom Venturella repairs glass lampshades of bent and leaded glass, especially of the Tiffany type. He also replicates shades of this type, to order, or designs and makes reproductions.

Yestershades, 3534 SE Hawthorne, Portland, OR 97214; (503) 238-5755—Esther Rister and associates design or reproduce the colorful, elaborate lampshades that originally adorned table and floor lamps of the 1920s and early 1930s. The firm makes frames, copying shapes and designs of the past. Rich fabrics, some hand-painted, are used for covering with fringes of beads or silk. Catalog, $3.50, is refundable on order. Send old frame or supply lamp dimensions. Waiting time for custom orders is eight weeks. ■

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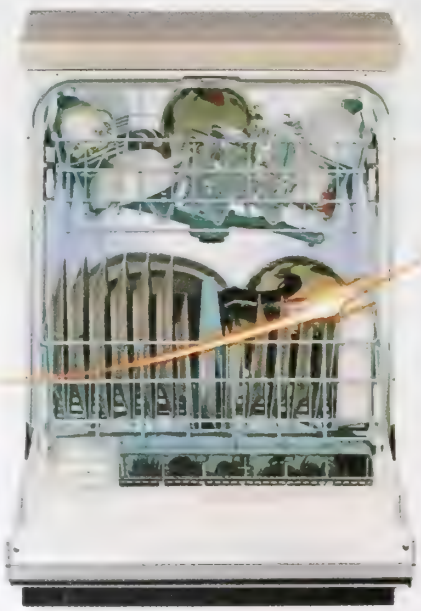
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AMERICAN COOKING NOW

YOGURT WIZARDRY

Tangy-smooth and always refreshing, yogurt is a low-calorie high-nutrition wonder food adaptable to hundreds of uses, as in these colorful fruit "shakes" and following recipes ▶



MICHAEL SKOTT

YOGURT WIZARDRY

Yogurt's suave texture and clean, fresh taste make it perfect for everyday use in velvety sauces, hearty baked goods and soups, both hot and cold





Above: *Yogurt cheese is a creamy treat made very simply by hanging yogurt in a cheescloth bag above a sink overnight until most of the water drains away. The resulting curd can be sweetened with fruits and nuts for dessert, or spiced and molded, as here, for a savory first-course variation of* coeur à la crème. Below: *Mixed vegetables in an oniony yogurt sauce.*

Yogurt, a cultured milk product turned into a smooth, creamy curd by the action of "friendly bacteria," has been around for thousands of years. However, America's love affair with it is fairly recent. It began when people found supermarket shelves lined with a kaleidoscopic array of cardboard cups printed with mysterious directions to "stir fruit up from bottom." What was this stuff anyway? Breakfast? Lunch? Dessert? All three and *more*, says Ruth Leserman, a Beverly Hills-based gourmet food consultant. "Only gradually," she says, "have Americans come to think of yogurt as something more than summer food, as something to cook with." In the recipes on these pages she gives free rein to her imagination and explores the limitless range of yogurt's possibilities. "You can even use it instead of crème fraîche," she notes, though warning that "it curdles easily, so you have to be careful not to reheat." *Opposite:* Cold beet and cantaloupe soup, a kind of "nouvelle borscht," with lemon and dill.►



YOGURT WIZARDRY

For centuries believed to promote health and longevity, yogurt has great appeal today for smart cooks bent on lowering calories and maximizing taste

Legend has it that an angel first whispered directions for making yogurt into the ear of the biblical patriarch Abraham. Though this delicious milk product may be heaven-sent, it has earthly applications. Modern chefs now realize yogurt is one of the most useful, flavorful and nutritious foods around. Many of the recipes calling for yogurt are Middle Eastern or Eastern European in flavor. No surprise there, says Ruth Leserman: "With the ethnic communities that have taken root on both coasts, the demand for higher quality yogurt and its increased use in American cooking is only natural." Some of Mrs. Leserman's recipes do show foreign influences, like her skewer-cooked lamb marinated in a combination of coriander, pepper, ginger and cardamom, all melded in a yogurt base, or her North African-derived Senegalese soup—a chicken stock with zucchini, yogurt, curry powder and green apples.

Not all her recipes have exotic origins. Mixed vegetables in yogurt sauce *(preceding page)* is an all-American crazy quilt of whatever's-in-season-now in a light oniony dressing. Her yogurt cake *(right)* is a homey delight, sweetened mainly with dried apricots, chopped pineapple and crystallized ginger. Even Mrs. Leserman's *lassis (page 108)* are an eclectic variation of those made with mint or rosewater served to cool down the fires of Indian meals ■ *Editor* KATRIN TOLLESON

Right: *Ruth Leserman's yogurt cake is an earthy, barely sweet concoction of crystallized ginger, dried apricots, chopped pineapple and walnuts.* Below: *Barbecued chicken is complemented by a bowl of* raita, *a cooling relish of cucumbers, currants, cardamom and, of course, yogurt.*





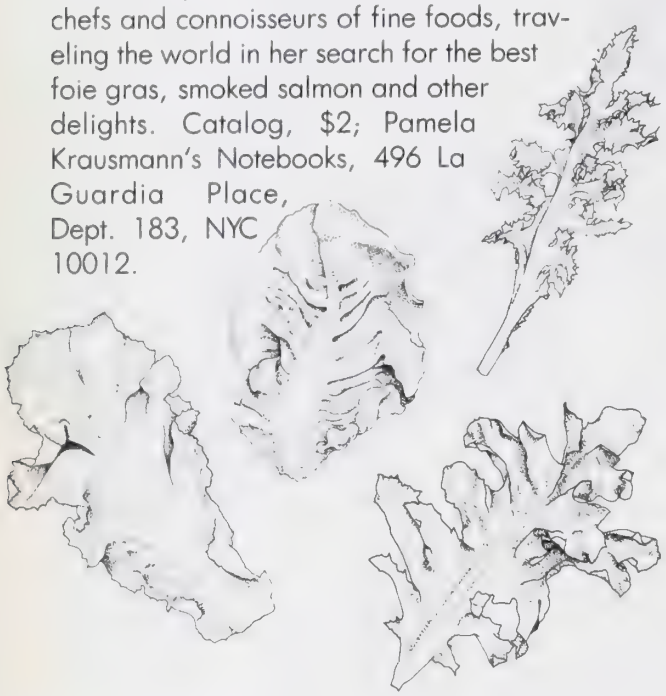


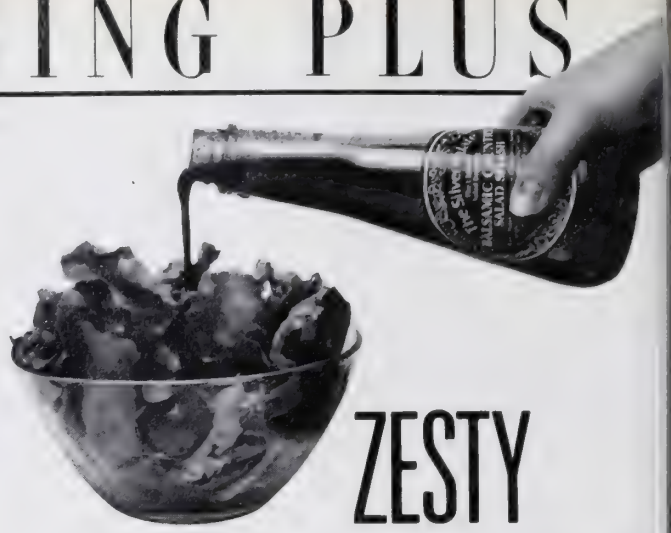
ENTERTAINING PLUS

By BEVERLY McGUIRE

A CULTIVATED SALAD

Grow the most exotic and delicate baby lettuce fresh in your kitchen window! Escarole, chicory and palla rossa are but a few of the greens included in the "Mesclun" seed mix available through Pamela Krausmann's new specialty food catalog. Previously director of E.A.T. at Henri Bendel, Ms. Krausmann has recently developed this mail-order resource for chefs and connoisseurs of fine foods, traveling the world in her search for the best foie gras, smoked salmon and other delights. Catalog, $2; Pamela Krausmann's Notebooks, 496 La Guardia Place, Dept. 183, NYC 10012.





ZESTY DRESSING

Lend excitement to your salad greens with the heady taste of Balsamic Country Salad Splash™, one of the six new dressings from The Silver Palate©. The robust flavor comes from an artful mix of aged Italian balsamic vinegar, Dijon mustard and extra virgin olive oil—Drizzle on potato salads, fresh vegetables or use as a marinade for meats. Available at The Silver Palate, 274 Columbus Ave., NYC 10023 or at other fine foods stores. Approximately $5 each.

Tex-Mex Techniques

Aficionados of the best Southwestern cooking can now enjoy Jane Butel's renowned cooking classes on the East Coast! The foremost Tex-Mex authority and cookbook author, Ms. Butel opens Santa Fe East this summer in Woodstock, N.Y., where weekend programs run July 19 to 21, July 25 to 28 and August 2 to 4. Participants learn cooking and presentation techniques while absorbing the history of this flavorful cuisine. For $375 per person one receives four hours of instruction and a sumptuous Southwestern dinner each day. The weeklong programs at Santa Fe West run April 14 to 18, and October 20 to 24. Write Jane Butel Assoc., 500 East 77th St., NYC 10162; (212) 582-7373.

Serving Graphics

These colorful and dramatic platters were created by artist Beth Forer, who uses the ancient Japanese technique of Nerikomi. First the clay is dyed by mixing mineral oxides directly into a raw clay base. The colored clays are then laminated together in a decorative arrangement to form loaves, which are cut into slices, allowing several individual pieces to be made from one patterned loaf. For more information write to Beth Forer Ceramics, 243 Riverside Drive, Mezz. 2, NYC 10025.■



ILLUSTRATIONS BY GLENN WOLFF. PHOTOS BY ALASTAIR HINAY









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WINE & GOOD SPIRITS

By PETER QUIMME

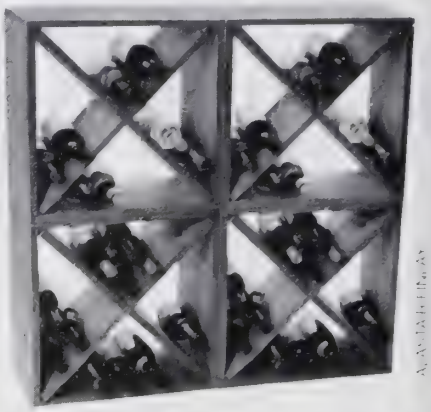
WINE BARGAIN OF THE MONTH: 1983 DOLCETTO PIO CESARE

Italy's famed Piemonte district may be home to powerful, long-lived reds such as Barolo and Barbaresco, but the wine that the Piemontese themselves drink most often is Dolcetto, an intensely fruity, round, easy-to-enjoy red. It's a wine with all the grapey appeal of Beaujolais, but it's richer, with a soft, velvety texture.

Produced from the grape of the same name, Dolcetto (dole-*chet*-toe) makes a wonderfully fresh, lively wine that's best enjoyed within two or three years of the vintage. Traditionally served with rich pasta dishes, it goes equally well with light meats. My current favorite is the marvelous 1983 Dolcetto made by Pio Cesare (about $7.50).

STACKABLE WINE BINS

Once you have more than a few bottles of wine on hand, where to put them becomes a problem. You can't stand them up on cupboard shelves, because wines stoppered with corks should be stored on their sides to keep the corks from drying out and the wines from spoiling. But bottles roll around on flat shelves. The answer is a wine rack, and the most economical storage racks I've seen are diamond-shaped bins. I recommend the 116 wine rack, whose no-nonsense design is practical and attractive. The rack holds 116 bottles (9½ cases) of wine, and several can be stacked to save space. Made of half-inch unstained plywood, they can be assembled into a 39-by-39-by-11¾-inch deep unit perfect for a large pantry or basement. Each rack is $92 plus $19.50 shipping from America's Wineland Crafts; (800) 824-7888 (operator 999 for credit card orders).



If you have a smaller or more irregular space, I recommend "cellar cubes"—stackable square unfinished pine units (20 by 20 by 11¼ inches that have criss-cross inner shelving, as shown above). Each cube holds 24 bottles—$32.50 each plus $5.75 shipping, $175 plus $29.50 shipping for six; from The Wine Enthusiast: (800) 228-2028, ext. 412.

Chenin Blanc: The Grape And Its Wines



When compiling a list of the classic grape varieties that can be made into fine wine, Chenin Blanc isn't the first name that comes to mind. That's because most American wine lovers associate Chenin Blanc with the many soft, fruity, appealing wines made and bottled in California under that name. It's an inexpensive wine that seems ideal for quaffing casually.

But curiously enough, it *can* be a wine with enough subtleties to linger over and savor. It's just that Chenin Blanc's most serious versions aren't as well known. For centuries it has been grown in the Loire Valley of France, where it can be made in a diverse number of styles. When the weather cooperates, the grapes make fragrant, fruity-tart wines that age remarkably well. Vouvray is the best known of the wines and fine examples, such as the '82s from Château Gaudrelle from J. M. Monmousseau (about $7) are elegant light whites.

In cold, wet years, when the grapes fail to ripen, the wine is bitingly tart—just what's needed to make sparkling wine. The best examples are fine values. There are sparkling Vouvrays, but I particularly like the stylish, dry Bouvet Brut, produced in the Saumur district by the classic Champagne method ($10).

That may seem like enough variants, but in infrequent years when weather conditions allow the growth of the beneficent mold *Botrytis cinerea* to concentrate the grapes' sugar content, extraordinary sweet dessert wines, on the order of a fine Sauternes, but with more delicacy, can be made. These rare sweet Chenin Blancs retain their freshness for a remarkably long time and are underpriced for their quality. Look for the exquisite 1964 Moulin Touchais Coteaux du Layon ($15)—wonderful with fresh raspberries.

The largest plantings of Chenin Blanc outside the Loire Valley are found in California, where in the hot central valley districts, it's used as a blending wine. But the best versions come from cool northern California districts where it makes a light white with a balance between ripe fruitiness and lively acidity. The classic is Charles Krug (1983, $6); other outstanding examples are 1983 Simi ($6), 1983 Dry Creek ($6.50) and 1983 Chappellet ($7.50). There's even a dessert Chenin Blanc: 1982 Callaway Sweet Nancy ($15 a half-bottle). ■



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KITCHEN ESSENTIALS

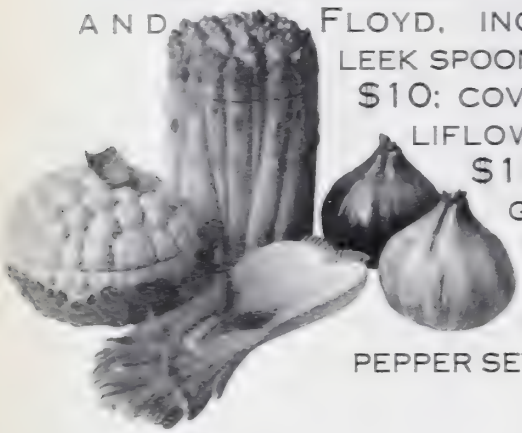
By KATHLEEN MAHON



Sweet Hearts You can say "I love you" with muffins or brownies from Classic Gourmet's Sweetheart mold. Of cast iron, the pan is 7¾ by 9¾ inches; retail, $18.

KITCHEN HARVEST

THIS SELECTION OF ITEMS FROM HARVEST VEGETABLES, A CHARMING CERAMIC COLLECTION FROM FITZ AND FLOYD, INCLUDES A LEEK SPOON REST FOR $10; COVERED CAULIFLOWER DISH, $16; ASPARAGUS JAR, $25; AND ONION SALT AND PEPPER SET FOR $15.



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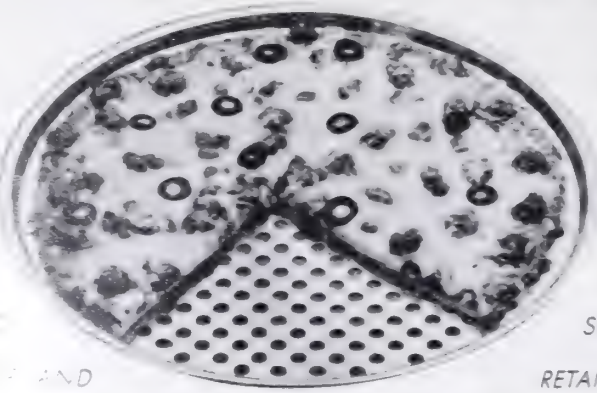
In The Red

The hot new color in small appliances is fire engine-red. You'll soon be seeing it in everything from Henckel's kitchen shears to Robot-Coupe's food processor. Other colors on the ascent are black, white and yellow.

SPRAY IT AWAY

Doing dishes have you down? Teledyne Water Pick® comes to the rescue with its new SinkMate. This sink sprayer has three settings from coarse to fine; it's also handy for washing vegetables and misting plants. It easily attaches to standard sprayer hoses and its removable utility brush is dishwasher-safe. It retails for $12.

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PIZZA FANCIERS TAKE NOTE: CHICAGO METALLIC'S PIZZA CRISPER PUTS AN END TO SOGGY, LIMP CRUSTS. PERFORATED, IT ALLOWS BOTTOM AND HEAT TO CIRCULATE AROUND THE BOTTOM SURFACE. THE PIZZA CRISPER IS AVAILABLE IN SQUARE OR ROUND SHAPES AND RETAILS FOR ABOUT $8. ■

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MICROWAVE CORNER

By BARBARA BLOCH and RITA BARRETT

A quick and easy way to make candy no one will be able to resist. Serve it at a party or give someone a very special gift.

TIPSY TRUFFLES

- 12 ounces semisweet chocolate, coarsely chopped
- 4 egg yolks
- 10 tablespoons sweet butter, room temperature
- 3 tablespoons brandy
- 3 tablespoons Kahlua
- 3 tablespoons Curaçao

To coat truffles:

- Equal amounts unsweetened cocoa powder and confectioners' sugar sifted together
- Chopped pistachios
- Toasted chopped hazelnuts
- Shredded or flaked coconut
- Chocolate sprinkles

Place chocolate in 1-1/2-quart microproof bowl. Microcook, uncovered, on high 2 to 2-1/2 minutes or just until melted, stirring after 1 minute. Stir until cool. Beat in egg yolks, one at a time, beating well after each addition. Microcook, uncovered, on high 30 seconds. Stir in butter, 1 tablespoon at a time. Beat 5 to 6 minutes or until light and fluffy. Divide mixture in 3 small bowls. Stir brandy into 1 portion, Kahlua into second portion and Curaçao into third portion. Cover bowls with plastic wrap and refrigerate several hours. Roll mixtures into 3/4-inch balls and coat in a variety of ways (see above). Store in refrigerator. To serve, place in fancy miniature paper cups. Makes about 4-1/2 dozen.

NUT BRITTLE

- 1 cup sugar
- 1/2 cup light corn syrup
- 1/8 teaspoon salt
- 1 to 1-1/2 cups unsalted nuts (peanuts, almonds, cashews or hazelnuts)
- 1 teaspoon butter
- 1 teaspoon baking soda
- 1 teaspoon vanilla

Grease baking sheet and set aside. Place sugar, corn syrup, 1/2 cup water, salt and nuts in 2-quart microproof bowl. Microcook, uncovered, on high 9 minutes, stirring after 5 minutes. Check temperature of mixture with candy thermometer. It should read 300°F (hard-crack stage). If necessary, microcook 2 minutes longer and check temperature again, cooking for 2-minute intervals as necessary until correct temperature is reached. Remove from oven and stir in butter, baking soda and vanilla until mixture is light and foamy. Pour mixture onto prepared baking sheet and spread with well-greased wooden spoon immediately. Cool completely and break into pieces. Makes about 1 pound.

Variation: Place 3 to 4 ounces semisweet or sweet chocolate in 2-cup microproof bowl or measuring cup. Microcook, uncovered, on high 1-1/2 minutes or just until melted, stirring after 1 minute. Stir well and spread over cooled nut brittle. Allow chocolate to set and break into pieces. ■

All recipes tested in a 625-watt oven. If the wattage of your oven is lower, additional cooking time will be necessary.



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QUICK COOK

Thaw out at winter's end with root vegetable soup and pan-grilled lamb



March can be a chilly month, so a warm, hearty, healthy soup is always welcomed by family or guests alike. This is a very delicious root vegetable concoction which is good as is. For a more formal dinner it can be pureed and thinned with light cream for a first course. With pan-grilled lamb chops, a fresh salad and a fruit dessert, like oranges and pineapples in Cointreau, a family of two or six would be happy and comforted. —MARTHA STEWART

Root Vegetable Soup

5 tablespoons butter
2 yellow onions, peeled and chopped
4 shallots, peeled and chopped
1 leek, trimmed, washed and cut crosswise into very thin pieces
2 cloves of garlic, peeled and coarsely chopped
Salt and pepper to taste
2 parsnips, peeled and cut into 1/2-inch dice
2 carrots, peeled and cut into 1/2-inch dice
1 large celeriac (celery root) peeled and cut into 1/2-inch dice
3 potatoes, peeled and cut into 1/2-inch dice
2 white turnips, peeled and cut into dice
Water to cover
1/2 cut chopped parsley, chervil or watercress

1. In large heavy saucepan melt butter and slowly cook onions, shallots, leek and garlic until tender and soft—do not brown.
2. Add diced root vegetables. Add boiling water (or stock for a richer soup) to cover—approximately 1-1/2 quarts. Simmer until all vegetables are soft. Season with salt and freshly ground pepper to taste, add chopped herbs and serve hot. Serves 6.

Pan-Grilled Lamb Chops

1 large loin chop per person, trimmed of most fat
Olive oil
Fresh or dried rosemary leaves
Black pepper
Thin butter pats
Balsamic vinegar

1. *Note:* It is important to have a ribbed iron grill pan that can be used atop a stove burner if you want these chops to look as if they've been grilled over a fire. The ribs create grill marks on the meat, and the pan allows the meat to sear well, yet remain tender and juicy. Of course an outdoor grill or Jenn-aire grill are terrific.
2. Score lamb chops in crisscross pattern. Rub with olive oil, rosemary and black pepper.
3. Heat grill pan to very hot.
4. Six minutes before serving, place chops on hot grill pat. Keep flame high so meat will sear, sealing in juices. Grill 3 to 4 minutes per side for rare chops, or longer as desired. Serve immediately, topped with butter pat and a tablespoon of balsamic vinegar.

Green Bean Salad

One handful of fresh green beans per person, stem ends removed

Dressing:
1/2 cup light olive oil
6 tablespoons Japanese wine vinegar
1 tablespoon Dijon mustard
1 shallot, peeled and finely chopped, or 1 green onion, finely chopped
Pinch of sugar
Salt and freshly ground pepper to taste

1. Steam beans until tender.
2. Toss while still warm with dressing.
3. Serve as salad with grilled chops.

Orange and Pineapple Dessert

1 orange per person
1 thick slice pineapple per person
2 tablespoons Cointreau per person
Fresh mint leaf for garnish if available

1. Cut off ends of oranges with sharp steel knife. Remove rest of peel and membrane by cutting down, around orange with same sharp knife. Cut oranges into 1/2-inch-thick crosswise slices.
2. Peel and slice pineapple.
3. Arrange 1 slice of pineapple and 1 sliced orange on each plate.
4. Sprinkle liberally with Cointreau, garnish with mint leaf and serve cold. ■

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YOGURT

Continued from page 97

TO MAKE YOGURT

- 1 quart whole milk
- 1/4 cup plain yogurt

☐ Heat milk to lukewarm (110°), mix in yogurt, pour into jar, cover and leave at room temperature for 8 to 24 hours until thick like custard. Shake jar and chill thoroughly. Shake again before serving.

THREE *LASSIS* (YOGURT DRINKS)

Mango (2 drinks):
- 1 cup plain yogurt
- 1/2 cup milk
- 1/2 cup mango pulp
- 1/2 cup ice

Raspberry (2 drinks):
- 1 cup plain yogurt
- 1/2 cup milk
- 1 cup raspberries
- 5 tablespoons honey
- 1/2 cup ice

Banana and orange (3 drinks):
- 1 cup plain yogurt
- 1/2 cup milk
- 2 large bananas
- 1/2 orange, cut into cubes
- 3 tablespoons honey
- 1/2 cup ice

☐ Mix all ingredients for chosen *lassi* in blender. (For banana and orange *lassi*, first blend orange, including peel, in blender until pulverized; mix in remaining ingredients and blend thoroughly.) Salted and minted lassi is also refreshing in warm weather.

CHILLED BEET AND CANTALOUPE SOUP

- Fermented beet juice, about 1 quart
- 6 beets
- 1-1/2 quarts chicken stock
- 2 cups yogurt
- 1 cup sour cream
- 1 small bunch chopped dill

☐ *Beet soup base:* You may use either fermented beet liquor, ready made borscht, or beets marinated in vinegar with chicken stock.

☐ *To make fermented beet juice:* Grate 4 to 5 large peeled beets into a crock. Cover with 2 quarts warm water and add a chunk of rye bread and 1 teaspoon sugar. Cover and store in cool place for 4 to 5 days. Remove bread, strain and refrigerate. Liquid will keep refrigerated in tightly closed jar for several weeks. Beets may be removed for a clear broth.

☐ Lightly scrub and rinse 6 beets; do not peel or pierce them.

☐ Place in baking dish, cover, bake in preheated 300° oven for 3 to 3-1/2 hours until tender when pierced with a fork. Cool, peel and cut into thick julienne and set aside.

☐ In a bowl place beet juice, stock, yogurt, dill, sour cream, julienned beets and mix well (this will be very light pink in color). Add cantaloupe balls (about 18) and pass sour cream and lemon zest to garnish. Serves 6.

YOGURT CHEESE

☐ *Note:* This can be made with herbs, red bell pepper, pimiento and salt or sweetened with fruit and nuts. The longer it hangs in cheesecloth bag the firmer and drier it will be. Make sure the yogurt you use does not contain gelatin or agar agar but is a pure dairy product.

☐ Line sieve with 2 layers of rinsed cheesecloth. Pour in 1 quart chilled yogurt and let drain over bowl for 1 hour.

☐ Tie corners of cloth together and make a bag over bowl and continue to let liquid drip until "cheese" is desired consistency—about 8 to 12 hours.

☐ Add seasonings and vegetables or fruit and nuts and mix well. Turn into a bowl and chill for several hours or overnight. Makes 1 cup.

MIXED VEGETABLES IN YOGURT SAUCE

Sauce:
- 1 cup yogurt
- 1 cup mayonnaise
- 3 green onions, finely minced
- 1/2 teaspoon salt
- 1/2 teaspoon white pepper
- Dash cayenne pepper

- 1 bunch radishes, sliced thin (do not steam)
- 8 ears miniature corn
- 8 miniature turnips, sliced thin
- 8 mushroom caps
- 1/2 green bell pepper, julienned
- 1/2 red bell pepper, julienned
- 1/2 yellow pepper, julienned
- 8 miniature crookneck squash, sliced thin
- 8 broccoli flowerets
- 8 cauliflower flowerets
- 8 pearl onions
- 1/2 pound French string beans

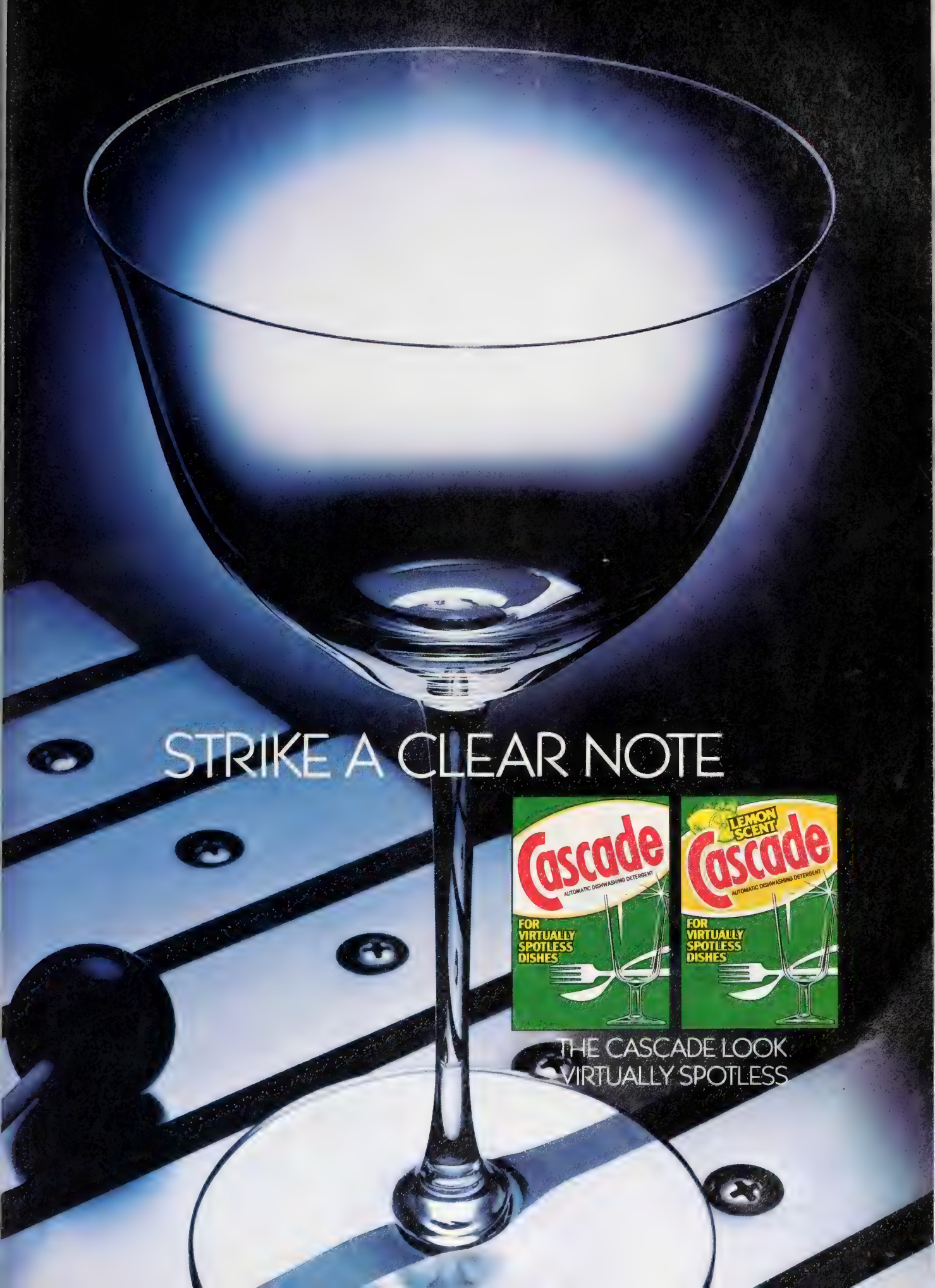
☐ (*Note:* Snap peas, corn off the cob, baby carrots, cherry tomatoes, assorted herbs what ever is in season excepting beets and other vegetables whose colors will run.)

☐ In a bowl mix yogurt, mayonnaise, onions, spices and set aside. Lightly steam vegetables individually 2 to 3 minutes and set aside to cool.

☐ Mix cooled vegetables, radishes and yogurt sauce and allow to marinate for a few hours before serving. Serves 6 to 8.

(Continued on page 110)




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YOGURT

Continued from page 108

CHICKEN MARINATED IN YOGURT AND SPICES

Marinade:

- 1 large onion, coarsely chopped
- 2 large cloves garlic, smashed
- 1 tablespoon curry powder, or to taste
- 1/4 pound butter
- 2 cups yogurt
- 5 tablespoons honey
- 2 chickens (4 pounds each) cut into 8 serving pieces

☐ In a skillet sauté onions, garlic and curry powder in butter until lightly brown. Cool mixture. Add to yogurt and honey and marinate chicken parts for 4 hours at room temperature.

☐ Remove chicken from marinade and pat dry with paper towel. Grill chicken over hot coals for 20 to 25 minutes, turning frequently and basting with marinade. Serves 6 to 8.

RAITA

- 1 large hothouse cucumber, coarsely grated
- 2 cups yogurt
- Salt
- 1/4 cup black currants
- Ground cayenne pepper
- Ground cardamom

☐ Salt cucumber and let sit. Dry with paper towels and then rinse. Dry again.

☐ Mix with yogurt, salt, currants. Make intersecting lines of cayenne and cardamom on top of raita. Serve.

YOGURT CAKE

- 2-1/2 cups flour
- 1/2 teaspoon double-acting baking powder
- 2 teaspoons baking soda
- Dash salt
- 8 ounces walnuts, chopped
- 1/2 cup crystallized ginger, chopped
- 8 ounces dried apricots, chopped
- 4 ounces canned pineapple, drained and chopped
- 2 cups plain yogurt
- 1/2 cup sugar (may be omitted)

☐ Preheat oven to 350°.

☐ Sift together flour, baking soda, baking powder and salt in a large bowl. Add chopped walnuts, ginger, apricots and sugar to flour mixture and mix. Make a well in the center of the flour and pour the pineapple and yogurt into the well and stir gently until all ingredients are blended.

☐ Butter and flour a 9-by-9-by-1-3/4-inch cake pan and bake the cake 45 minutes or until knife inserted in middle of cake comes out clean. Cool cake on rack 10 minutes, unmold and cool completely. Chill before slicing.

LAMB MARINATED IN YOGURT-SPICED SAUCE ON SKEWERS

- 1 pound boneless lean mutton, cut into 3/4-inch cubes

Marinade:

- 1 cup plain yogurt
- 1 tablespoon ground coriander
- Black pepper to taste
- Salt to taste
- 1 teaspoon hot chili pepper
- 1 large piece grated fresh ginger root
- 1 tablespoon cumin, ground
- 1 tablespoon cardamom seeds
- 3 large cloves garlic, crushed
- 3 tablespoons honey
- 2 tablespoons butter plus melted butter for baking

☐ Sauté spices in butter for 2 to 3 minutes and cool.

☐ In a bowl add yogurt, honey, spice mixture and salt and pepper to taste. Marinate cubes of lamb for 3 to 4 hours at room temperature.

☐ Remove meat from marinade and pat dry on paper towels.

☐ Thread onto skewers and grill over hot coals or under a hot broiler for about 15 minutes, turning frequently and baste with melted butter to keep them moist. Serves 4.

SAFFRON SHRIMP AND SCALLOPS

- 3 shallots, finely chopped
- Large pinch of saffron threads
- Zest of 1/2 lemon finely chopped
- 1/2 pound butter
- 1 pound large green shrimp, shelled to tail
- 1 pound sea scallops, sliced evenly
- 1 cup yogurt
- 2 egg yolks

☐ Sauté shallots, saffron and lemon zest in butter until clear. Steam shrimp and scallops lightly, and arrange on ovenproof platter. Add yogurt to shallots while stirring with whisk and cook lightly. Quickly whisk in well-beaten egg yolks; cover seafood with this sauce and glaze in broiler for a moment. Garnish with fresh dill or cilantro. Serves 6 to 8.

SENEGALESE SOUP

- 3 large yellow onions, chopped
- 2 tablespoons curry powder, or to taste
- 1/4 pound butter
- 1 pound zucchini, sliced and cubed
- 2 cups chicken stock
- 2 cups yogurt
- 1 green apple, peeled and chopped

☐ Sauté onions in butter, but do not brown. Add curry powder and cook slowly 5 minutes. Add zucchini and sauté until just tender. Blend with chicken stock and yogurt. Continue cooking for 15 minutes over medium flame, stirring frequently.

☐ Dress with coarsely chopped apple. To turn into a one-dish meal add cooked cubed chicken. Serve hot or chill well for a fine hot weather soup. Serves 4.■

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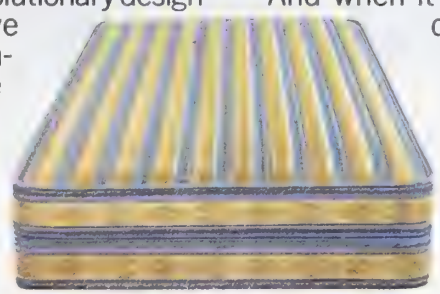
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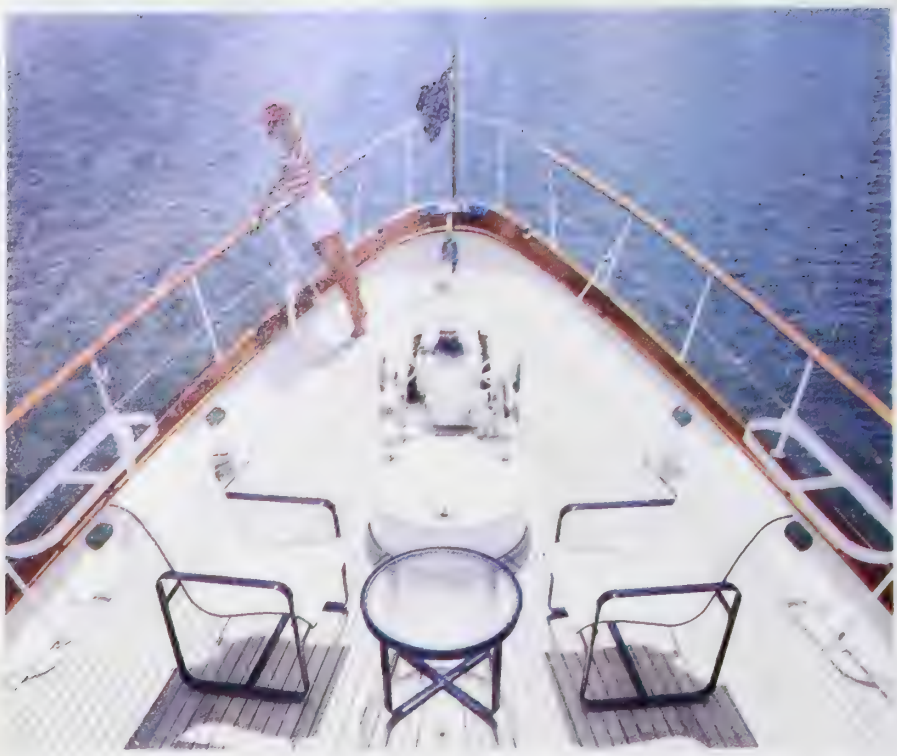


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DECORATING & DESIGN

Continued from page 13

French Curl or Snail, French Shell, Peacock, Spanish Moiré and Nonpareil.

At Il Papiro both inks and gelatin must be made fresh daily, and the design must be redrawn for each sheet of paper. Says Sr. Giannini, "You could never have two sheets alike, never. But to be able to repeat the same colors and the same patterns, that's what makes a professional. To do that, you need a lot of experience; you have to know by eye, by feeling. There's no formula, no computer. you have to know because if the temperature drops, your gelatin reacts in a different way. The paper can change with the weather; sometimes with your mood."

The result of this painstaking effort is one of the few crafts where what is produced today is quite as good as what was produced in the 16th century. Over notebook, portfolio or pencil, forms race: the curl of a breaking wave marbled by foam, the flourish of a peacock's tail, the knot of a fern frond, the sweep of clouds. Colors range from the palest tints of sunrise to the deep harmonies of sunset. Marbling is music made visible. When gilded and guised in such papers, our words, our trivial but necessary notes and calculations, becoming part of them, take on a kind of glory.■

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Stationery accessories covered in marbled papers, both hand-decorated and printed, are available at **Il Papiro,** 1021 Lexington Ave., NYC 10021. The work of Annette Hollander, **Bookcraft,** PO Box 6048, Hamden, CT 06517, done in Cockerell and Marbor papers, may be found at **ffolio 72,** 888 Madison Avenue, NYC 10021; **The Corcoran Gallery,** Washington, DC; **Eric's of Boston,** 38 Charles St., Boston, MA 02114; **Therese St. Clair,** 23 Lewis St., Greenwich, CT 06830; **The Plaid Rabbit,** 1114 Jersey Ridge Rd., Davenport, IA 52803; **Paper Plus,** 5707 Grove Ave., Richmond, VA 23266; **St. Louis Art Museum,** 1 Fine Arts Dr., Forest Park, MO 63110; **The Desk Set,** 3252 Sacramento St., San Francisco, CA 94115. **The Horchow Collection,** Box 819066, Dallas, TX 75381-9066, also has offerings in Florentine papers. For those interested in trying their hand at marbling, **The Guild of Book Workers,** 521 Fifth Ave., NYC 10175, can provide information on workshops being held throughout the country.



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ANTIQUES

Continued from page 36

lot and screech," he says with a smile, "finding most of my eagles in the East."

In almost every room of Mr. Daniels's house the eagle is in residence. On the fireplace mantel in his off-white living room there is a parade of handsome Liverpool creamware jugs and pitchers, 14 inches tall, their black transfer designs commemorating American sailing ships, and with inscriptions such as "Virtue and Valor," "Lafayette's Visit to the U.S of America in 1824" and "Peace, Plenty, Independence." These were made in England for the American trade.

On a nearby table is a small French bronze eagle stand holding his grandfather's gold pocket watch, next to Mr. Daniels's grandmother's original eagle, next to a carved wooden eagle by Wilhelm Schimmel, one of the most famous itinerant wood carvers. Living in Pennsylvania until his death in 1890, Schimmel would often trade a carved eagle across a barroom counter in exchange for a pint of whisky. And by the fireplace, Mr. Daniels keeps his kindling wood in a leather fire bucket, c. 1830, the cylinder-type once used in bucket brigades, painted, of course, with an eagle in flight.

The dining room walls are painted terra-cotta *because* that color catches the trim on Mr. Daniels's Chinese export porcelain, made between 1790 and 1830. There are plates and plates, teacups, a coffeepot, all centered with an Oriental interpretation of an American eagle.

The library houses more of his treasures: lovely photographs of his daughter Frances near an ornamental pilothouse eagle carved by John Bellamy (1836–1914) of Kittery Point, Maine, and a small oval "Herculaneum" tray made by the Liverpool Potteries, c. 1790–1810. Here the eagle has been transferred to the creamware in a deep shade of sepia.

Slim banners of buttons, fine architectural moldings, a pierced-tin bed warmer, even a nutcracker, all properly "eagleized," live in Mr. Daniels's bedroom along with his boyhood chair. And on the wall a pine rack holds a glorious mosaic of quilts, a wonderful collection spread with soaring eagles, blending in the colors of an earlier America. They've come to roost in careful hands.■



SHOWN SMALLER THAN ACTUAL SIZE OF 6½" × 3½"

Playful Morning

by Nicholas Wilson

Inaugurating the National Wildlife Federation's new collection of porcelain sculptures portraying wild animals with their young.

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An original work of art.
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Please mail your reservation application by April 30, 1985.

The National Wildlife Federation announces the commissioning of a new sculpture collection depicting native North American animals with their young.

Inaugurating the collection is Playful Morning, crafted in fine hand-painted porcelain and issued at the modest price of $65—which itself may be paid in three convenient monthly installments.

This new and original work of art has been created for the National Wildlife Federation by Nicholas Wilson, one of the world's most talented wildlife portraitists. With both an artist's love for beauty and a naturalist's eye for telling detail, Wilson has a unique talent for sharing his insights into the personalities and feelings of his animal subjects.

In this engaging work, Wilson portrays a desert bobcat and her kitten drawn together in gentle play. And all the features of the animals are precisely true-to-nature—from their alert, tufted ears and their black-banded tails to their padded white paws. Even the texture of their fur and the gleam in their amber eyes.

Playful Morning will be crafted for the National Wildlife Federation under the supervision of Franklin Porcelain. It will be sculptured and cast in fine porcelain with the utmost care. Then, this fine imported sculpture will be meticulously painted by hand in order to capture every subtle shade and tone of color.

A Certificate of Authenticity will accompany each sculpture. And, as an owner of this work, you will be given the opportunity to acquire the future sculptures in this collection if you wish—and at the same issue price. But this will be entirely at your option.

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You need send no money now. Simply complete your application and mail it to the National Wildlife Federation, c/o Franklin Porcelain, Franklin Center, PA 19091 by April 30, 1985.

RESERVATION APPLICATION

Please mail by April 30, 1985.
Limit: One sculpture per person.

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TRAVEL

Continued from page 38

tlers in the past century. These are not re-creations, but actual hand-hewn homesteads that have been moved from various sites all over the state. The property is divided into areas—German, Yankee, Norwegian, Danish and Finnish, with outbuildings, churches and one-room schoolhouses. When a building that contributes to a sense of the individual community is found it is brought to the site and reassembled. Visitors can explore the outdoor museum by foot or on a shuttle tram.

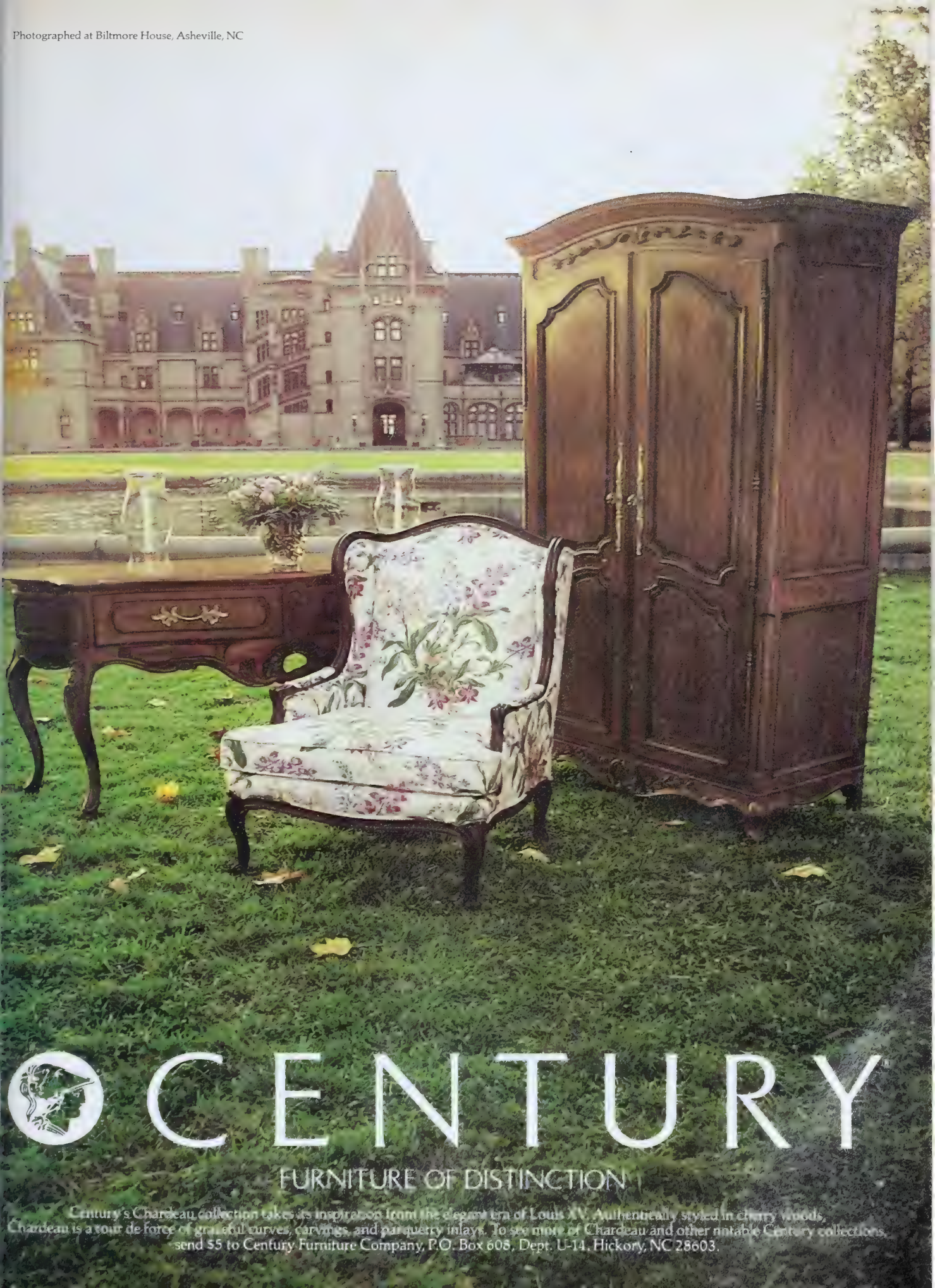
The earliest house, a rudimentary log cabin built in 1845, belonged to a fur-trading Norwegian pioneer, Knudt Fossebrekke. A guide wearing the work clothes of the period showed off the big iron hook under the bed, used by Knudt to pull stumps out of his four acres so he could plant the land and raise crops.

The Kvaale house nearby, built some 20 years later, reflects greater prosperity. A *svalgang* (covered porch) is attached to the house, as was typical of Norwegian houses of the period. Inside, herbs are drying, and there's wool hanging, ready to be made into rugs and comforters (dyed with herbs from the garden). An elongated wooden settee could accommodate many of the nine Kvaale family members. What makes each of the houses so fascinating is its sense of reality, the fact that the history of the individual settlers is so well-documented.

The Norwegian outbuildings are living examples of building techniques brought from the old country. The Lisbakken granary, for instance, is a version of the Norwegian *stabbur,* a building used for grain storage. The hewn-log Dahlen corn crib is one of only three believed to still exist. The Sorbergshagen log barn has a central drive-through and twin cribs made to shelter both cows and horses.

A drive straight west, 25 miles beyond Madison, brings you to Little Norway at Blue Mounds. The setting is lovely, reminiscent of the pine and birch woods and hills of Norway. The "village" is really a collection of original 1856 log cabins, some with sod roofs, that were made by placing a layer of sod over a double layer of birch bark. The houses are furnished with Norwegian antique rockers, corner

(Continued on page 118)


Photographed at Biltmore House, Asheville, NC
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Continued from page 116

cupboards, chests, hooked rugs, and, hanging from the beams, decorative wooden spoons. Nearby, in Mount Horeb, you can browse for Scandinavian (and other) antiques at the Mount Horeb Trading Company, which has a sizable selection, ranging from kitchen objects and duck decoys to an occasional rare Norwegian chair or chest.

A detour south about 15 miles will bring you to another ethnic, but not Scandinavian, enclave—the well-preserved Swiss village of New Glarus. It was named after Glarus, the village its 108 settlers had left behind in 1845. New Glarus today is in the heart of prosperous cheese and dairy country. The town's wood-embroidered, chalet-lined main street would be at home in the Alps.

West 30 miles is Mineral Springs, which was a deserted 19th-century Cornish miner's village, but has now become a magnet for working craftsmen from Milwaukee, Madison and Chicago. Ken Colwell, for instance, weaves 19th-century coverlet designs in his workshop in a converted old brewery. Cabinet maker Bert Bohlin, potters Rollie Sardeson and Ava Fernekes, and rug weaver Solveig Nielsen are among many craftsmen who have made the miner's sturdy old stone houses into lofts and studios, creating original contemporary work and/or faithful reproductions of period pieces.

Mineral Point makes a tranquil choice for overnighting, as several of the town's fine old stone houses have been converted into small inns. The three-bedroom Chesterfield Inn is an especially attractive place to stay.

Once across the Mississippi River into Iowa, if you head north, you will eventually come to Decorah and the Vesterheim, the Norwegian-American Museum. The town itself had many Norwegian settlers, as reflected in the neat, modest wooden houses, trim churches and Luther College. In The Emporium and The Window, antiques shops along West Water Street, it is still possible to find rare antique quilts, deep wooden *trugs* used for mixing dough or sausage, old carved oak chests, cutout wooden toys and rosemaled trays and boxes.

"Vesterheim" was the term used by Norwegian immigrants to describe their new home in the Western Hemisphere. The Vesterheim Museum is a treasure-trove of Norwegian crafts, furniture and artifacts, considered the most comprehensive collection of materials from any 19th-century immigrant group in the United States: about 15,000 objects. No wonder it takes an enormous three-story brick building (once home to the Lutheran Publishing House) to display such a large collection.

An exhibit called "The Immigrant at Leisure" is a feast of every conceivable Norwegian handcraft—colorful knitted sweaters and socks, tapestry coverlets, embroidered table coverings, textile printing on curtains and table runners, knotless knitting, *äklae* weaving (an interlocking of warp and weft), designs burned into wooden bowls, chests and plates, chip-carved furniture, rosemaling in an infinite number of designs.

If you can tear yourself away from the museum proper, there's still more to see. A local pastor, Reverend Don Berg, leads you through seven outbuildings. Time your visit to the last full July weekend and you'll have the added fun of a *Nordicfest*, when local people demonstrate crafts, milk the goats and churn butter

(Continued on page 120)





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TRAVEL

Continued from page 118

just as their ancestors did 100 or more years ago in this very place.

Decorah could use an authentic Norwegian eating place. In lieu of that, I'd recommend the Café Deluxe, down West Water Street. With old quilts hung on its high walls, overhead fans and large old-fashioned oak booths, this small restaurant serves freshly made sandwiches, quiches and delicious homemade pies and cakes.

From Decorah, follow the twists of the Mississippi south, turning at Davenport to inland Illinois. Some 30 miles east is Bishop Hill, a 19th-century Swedish religious community whose original simplicity and beauty have both been carefully preserved.

There are several true architectural prizes. One is the Steeple Building, an imposing 1854 Greek Revival structure originally intended as a hotel but used as a school. It now houses many of the community's artifacts. Also note the clock on the building's steeple; it has just one hand. "The colonists were so industrious, they only counted the hours, never the minutes," a guide will explain.

Even more impressive is Old Colony Church, completed in 1848, its large gambrel roof a tribute to Swedish craftsmanship. Most of the settlers came from Hälsingland, where well-to-do farmers had a tradition of large, well-made buildings. Wide floor boards, solid walnut pews (kept gleaming by local women who rub them down with linseed oil), and huge but delicate wrought-iron chandeliers (modeled after brass ones left behind in Sweden) all reflect the fine workmanship of the time.

Inside the church are more than 90 naive paintings of Bishop Hill elders—a stern, unsmiling lot—and life in the colony. These are the remarkable works of Olof Krans, a self-taught primitive artist who grew up at Bishop Hill. The Krans portraits alone are worth the trip.

Part of the pleasure of a Bishop Hill visit, though, is talking to the local people, many of them descendants of original settlers. You'll find them in the Bishop Hill Colony Store, at the Blacksmith's Shop, where craft demonstrations and the annual *Julmarknad* (Christmas Market) are held, and at the Red Oak restaurant, where you can lunch on *frikedellar smörrebröd,* homemade Swedish rye bread and desserts. If you visit on *Jördbruksdagarna*—Swedish Agricultural Days, held the end of September—you'll still hear Swedish spoken.

There is a sense of continuity in Bishop Hill, perhaps best reflected in the prophetic words of Jonas Olsson. One of the fiercest looking Krans portraits and leader of the old colony, Olsson wrote: "It would be a comfort . . . if our descendants . . . have nobler things to view when looking back on bygone days, than a ruined place intended as a dwelling for the people of God."

Judging by the pristinely maintained look of Bishop Hill and the carefully nurtured traditions, Olsson had nothing to worry about. ■

Patricia Brooks was born and reared in the Midwest, but now makes her home in Connecticut. She is coauthor of the newly-published Country Inns of New England.



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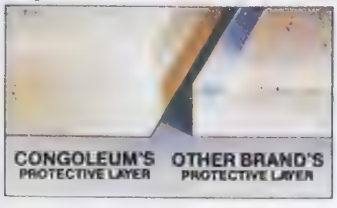


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SEASONAL COLOR THEORY: AN INTERVIEW WITH CLAIRE REVELLI

Continued from page 52

What about the impact of climate on color?

By climate I assume you're suggesting the amount of sunlight. Sunlight bleaches out the intensity of any color. Strong pinks, yellows and greens prevail in the tropics partly as a response to the bleaching agent of the light. The light of the desert also has somewhat the same effect. In a northern climate where long winter days are bleak, bright colors—clear and vivid such as those found in Winter's palette—are used to counteract the grimness. Regardless of where you live, you also need to take into consideration the position of your rooms: Do they face north or south? North light alters color significantly, and a southern exposure warms and intensifies colors. These are major influences on the selection of the color you make for large expanses: walls, floorcovering and also window dressings. You'll be forced to make the correct balance.

Do you distinguish between East Coast and West Coast colors?

I think there is a different sense of color between the two. Californians go in for bright colors much more than, say, New Yorkers or Bostonians do. The sunlight certainly has something to do with it as a bleaching agent, which we've discussed, but I also think the wide, open spaces of California somehow make color a stronger focal point. In the East color is less related to the strength of nature than it is in the West. Except in Florida. I also think there's a less conservative use of color in the West than in the East. The contrast is interesting, but it leads us into clichés I prefer to avoid. Let's just say that a color style can be very much affected by environment. If that environment is nature, it produces one kind of response. If the environment is controlled or man-made, there's another.

Do color preferences change during the course of a lifetime?

They may, but a switch doesn't always mean you move out of your seasonal family. It's more than likely that you'll become interested in different tints or shades of what is already a favorite. There are easy ways to test out your interest in a new color. A man might select a radically different color for a boutonniere, or a woman might buy a scarf or a belt in a color she thinks she'll like but isn't sure of. Color allows you to experiment in small ways to yield big pleasures. I also suggest that you paint an area of a wall that's out of general view and check it repeatedly for a couple of weeks. See how your reactions change because one, you know it's there, and two, the variations of light in the room throughout the day will alter the way that color looks. That's the safest way to try on a new color you're seriously considering using in large quantities.

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HOW TO REVIVE OLD WOOD WITH DYE

As shown on pages 54 to 61

Always choose pieces whose value is purely sentimental (antiques in their original condition are more valuable if they're not refinished). Rit® Dye is a permanent stain and cannot be stripped like paint. First strip the old finish and sand the wood so it is as new and "clean" as possible. The lighter the wood the truer your dyed color will be. Then mix Rit Dye in the following proportions: Pour 1 package of dye into a 1-pound coffee can half-filled with hot water. Before dyeing your piece, brush a small amount of dye on a hidden area of the furniture so you can see how the dye reacts with the wood's color. If you're planning to sponge or grain your finished piece, practice first on a piece of scrap lumber. Always wear rubber or surgical gloves when working with dye. After your piece is finished, let it dry thoroughly (about 2 days), then coat with polyurethane or butchers' wax.

PINE TABLE *(page 54)*

Materials: 3 packages Rit Light Blue
2-inch-wide paintbrush
Cheesecloth

1. Brush on a coat of dye. It will splash on like watercolor paint. Let dry 5 minutes, then rub smooth with cheesecloth.
2. Apply about 4 more coats of dye, rubbing each one off, until you have built up a color with a rich patina and a proper intensity. The exact number of coats will depend on the darkness of your wood—usually 2 to 5 will be sufficient.

BLUE DINING CHAIRS

(pages 54 and 56)

Materials: 4 packages Rit Light Blue
1 package Rit Kelly Green
1 package Rit Golden Yellow
1-inch paintbrush
2-inch paintbrush
Cheesecloth

1. Using 2-inch brush, coat the chair with blue. Let dry about 5 minutes; rub with cheesecloth. Repeat until blue reaches desired intensity. (*Note:* Rub off extra blue on areas that would normally get wear to duplicate the look of old paint.)
2. Using the 1-inch brush, apply Kelly Green to back and rungs of chair; let dry; rub with cheesecloth. If more brightness is desired, let green dry thoroughly and rub on some yellow with cheesecloth.

END TABLE *(page 57)*

Materials: 1 package Rit Black
2-1/2 packages Rit Denim Blue
1 package Rit Dark Brown and 1 package Cocoa Brown (mixed together in the same dye bath)
1 package Rit Scarlet
2-inch-wide paintbrush
Natural sponge
Cheesecloth
#8 artists' paintbrush

1. Using 2-inch brush, apply a coat of Denim Blue to entire table. Let dry 5 minutes; smooth with cheesecloth. Repeat until color is desired intensity.
2. Take the natural sponge (you may want to cut it into more manageable bits) and dab on brown dye mixture. Let dry; sponge on a touch of black for contrast.
3. With #8 brush, apply the red line around the table edges.

SETTEE *(pages 56 and 59)*

Materials: 4 packages Rit Light Blue
1 package Rit Kelly Green
2-inch-wide paintbrush
Cheesecloth

1. Apply a coat of blue using 2-inch brush. Let dry about 5 minutes, then smooth with cheesecloth. Repeat until blue reaches desired intensity.
2. After blue is dry, rub on touches of Kelly Green using cheesecloth.

CUPBOARD *(pages 57 and 58)*

Materials: 6 packages Rit Cocoa Brown
1 package Rit Dark Brown
1 package Rit Cardinal Red
1 package Rit Denim Blue
2-inch-wide paintbrush
Cheesecloth
Natural sponge
#10 artists' brush.

1. Apply blue to inside of cupboard. Let dry 5 minutes then rub with cheesecloth. Repeat until blue is desired intensity.
2. Apply Cocoa Brown to exterior of

(Continued on page 126)



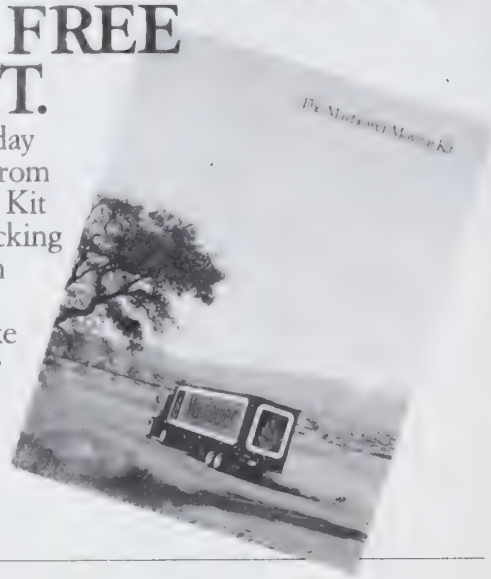
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HOW TO REVIVE OLD WOOD WITH DYE

Continued from page 124

cupboard, rub with cheesecloth and repeat until the color is deep enough.

3. Apply Cardinal Red to door frames.

4. Using the natural sponge (you may want to cut it into smaller, workable bits) dab dark brown around the door frames. Paint on dark brown swirls using #10 artists brush or your gloved fingers.

CHECKERBOARD TABLETOP

(pages 56 and 59)

Materials: *3 packages Rit Denim Blue
1-1/2 package Rit Kelly Green
3 packages Rit Golden Yellow
3 packages Rit Scarlet (optional)
2 packages Rit Black (optional)
2-inch-wide paintbrush
1-inch-wide paintbrush
Cheesecloth
Acetate
X-Acto knife
Masking tape
White chalk
Measuring stick

1. Apply blue to table top using 2-inch brush. Let dry about 5 minutes then smooth with cheesecloth. Repeat until blue reaches desired intensity.

2. Measure each end of the table and compute dimensions of the checkerboards to be stenciled on each end. Then, using the X-Acto knife, cut a stencil for 1 row of checkerboard squares. If the row will have 12 squares, cut 6 openings.

3. To stencil your checkerboard, tape the acetate in place; then, using the 1-inch brush, dye a row of Kelly Green squares. Let dry. Lift off stencil and position where next row of green squares should be. Dye those squares and repeat the process until all of the green squares have been dyed. Then go back to the first row and dye the yellow squares. Smooth with cheesecloth after each coat is dry.

4. *Optional:* You might also want to dye the center area between the two checkerboards. We used black with red squares stenciled on top as accents.

*(*Note:* This table required extra dye as its cherry wood was very dark.)■



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GARDEN GUIDE

MARCH

Basil bounty: With many new varieties to choose from, the perfect herb for pesto is at home in any garden



By KEN DRUSE

Dear Susan,

Here's the cutting of the clove-scented basil you admired in my garden last summer. Fads in gardening come and go, but sometimes a fad becomes a trend. Nearly everyone I know is making pesto and growing basil. I know that you and I have caught pestomania.

This year the seed company catalogs are filled with new basil varieties. In the past we had to be satisfied with Sweet Basil and Dark Opal Basil. Now there's the lovely French Fine Leaf Basil, the crinkly Lettuce Leaf Basil, Lemon Basil, Licorice Basil (try this one for potpourri), Cinnamon Basil and Genovese Basil with harlequin purple and green foliage. Bush Basil, which forms a perfect little mound of tiny leaves would be perfect for the corners of your formal herb garden. My friend Toni insists, however, that the only true basil for pesto is the Italian variety: Piccolo Verde Fino Basil, Ocimum basilicum var. 'Piccolo'. It has unique sweet flavor.

The pesto I made last fall and froze in ice cube trays is still great this spring. When I want a quick dinner for myself, I take two or three cubes from the freezer and melt them in a little butter in a sauté pan to pour over linguine. Delicious!

The annual basil festival is held on August 11 not far from you at Fox Hill Farm (444 W. Mich. Ave., Box 7, Parma, MI 49269 write for reservation information; they sell 20 basil varieties). Awards are given for the best recipes, and of course there are pesto tastings. The owner of Fox Hill Farm, Marilyn Hampstead, has written a terrific book. It includes all the winning recipes, drawings of varieties, designs for herb gardens and tips on storing basil. With your basil glut this will be especially helpful. *The Basil Book* (Simon & Schuster, 1984) is available at bookstores, or you can get a copy for $6.95 from Pocket Books, Dept. CCC-HB, 1230 Avenue of the Americas, New York, NY, 10020.

Here's the first-prize recipe from last year's festival. Enjoy!

1 pound linguine
4 cups basil leaves (loosely packed)
1/2 cup curly parsley
2 to 3 cloves garlic, peeled
1/2 cup Parmesan cheese, grated
3/4 cup olive oil

Place ingredients (except linguine and cheese) in a processor and finely chop. Cook and drain linguine. Add a little butter to the pasta and add half the basil mixture and 1/4 cup cheese. Add the balance of each and toss. (My recipe's similar to this one, but I sprinkle on toasted pine nuts. Say hello to Jonn and the dogs.)

Love,
Ken

P.S. Try pesto on poached chicken breasts. That's my new mania. ■

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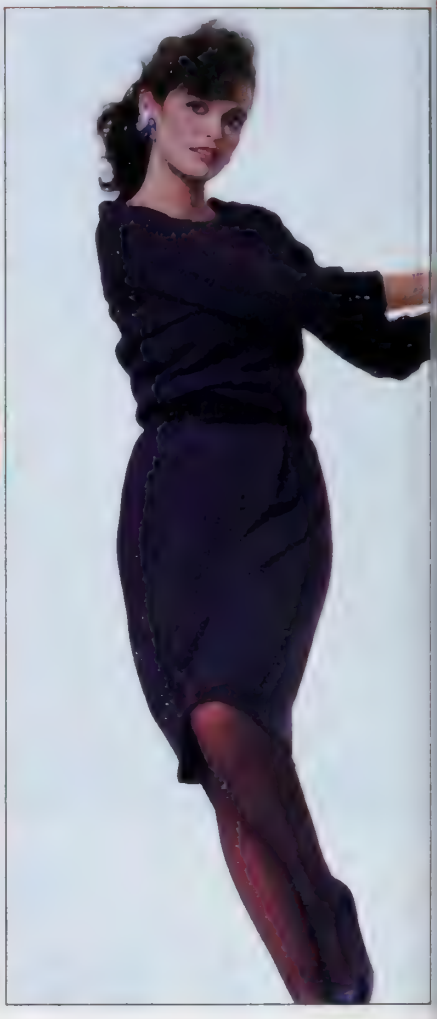
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HB MARKETPLACE

●*Page 16:* **Katja Tivoli,** Royal Family collection, 180 percale, 50 percent Polyester Celanese Fortrel/50 percent cotton, twin, full, queen, king, and queen and king waterbed sizes; **top and bottom sheets,** $13 each; **pillowcase sets,** $14; **pillow shams,** $23; **comforters,** $90 each; one colorway—Cannon Mills Inc. (M), 1271 Avenue of the Americas, NY 10020.

●*Page 17 (top):* **Brights** with white European cording, 50 percent combed cotton/50 percent Dacron polyester percale, available in sheets, pillowcases, comforter, bedspread, draperies, duvet covers, three different shams: ruffled, corded, quilted; tailored and ruffled dust ruffles, decorative pillows, shower curtains, comforter covers, waterbed comforter. **Full fitted,** $20; **flat sheet,** $20; **dust ruffle,** $35; **comforter,** $110; **neck roll,** $27; **breakfast pillow,** $27; **square sham,** $20; **pair of pillowcases,** $10. Colors: Raspberry, Teal, Sapphire, Bright Yellow. All available in complete size ranges at all major department stores—Martex (M), Division of Westpoint Pepperell, 1221 Avenue of the Americas, NY 10021. *Bottom left:* **Summer Flowers towels,** 100 percent cotton with shirred hem and dobby print; **bath towel,** $7. **Coordinating bed ensemble** also available, 50 percent combed cotton/50 percent Dacron polyester, 180 threads per square inch; all sizes; twin, double, queen, king and California king, also sheets, pillowcases, ruffled shams, ruffled petticoats, comforter all in this pattern—Martex (M), Division of West Point Pepperell, 1221 Avenue of the Americas, NY 10021. *Bottom center:* **Royal TouchStripe towels,** Royal Family Collection, 100 percent cotton, **bath towels,** $9 each; **hand towel,** $7 each; **washcloth,** $4 each; colors are striped with white: Bordeaux, Birch Gray, Graphite, Porcelain Blue, Blue Velvet, Black, Sandalwood, Forest (green), Dusk Rose, Cardinal Red—Cannon Mills (M), 1271 Avenue of the Americas, NY 10020. *Bottom right:* Gottex Windowpane, Gottex collection, 180 thread count, 50 percent polyester/50 percent cotton, twin, full, queen, king sizes; **twin flat,** $12; **pillow shams,** windowpane to dot pattern (reversible), $16 each; **accessory pillows** both windowpane and dot pattern, **breakfast pillow and neckroll,** $16.50 each; **comforter, windowpane to dot pattern** (reversible); twin, $40. **Pillowcases** and sheets available in windowpane pattern only. One colorway, blue/white. Gottex Brights, Gottex collection, 180 thread count, 50 percent cotton/50 percent polyester, twin, full, queen, king sizes; **twin flat,** $15; **twin fitted,** $14.50; **pillowcases,** $7. Pillowcases, pillowshams, sheets, comforter, breakfast pillow, neckroll available in this pattern. Colors: scarlet, black, cobalt blue. **Gottex Windowpane and Gottex Brights patterns** both available at all major department stores—Fieldcrest (M), 60 W. 40th St., NY 10018.

HB LOOKOUT

●*Page 25:* **Pencil-legged desk,** 35 by 30½ by 26 inches high, $390 plus shipping—Dapy (R,MO), 431 W Broadway, NY 10012. **Add-it knock-down storage system** has white coated chipboard panels edged in bullnosed beechwood; panels snap together to make cupboards, shelf and drawer units, folds flat for storage. For free brochure and store nearest you write—Eurostyle (M),900 Passaic Ave., Harrison, NJ 07029. **Disform round table,** 39½ inches in diameter, adjusts to any of seven heights, 15½ to 28½ inches; available in black ash or natural, $300 plus shipping—See Ltd. (M,R), 118 Spring St., NY 10012. **Art glass**—Fifty/50, 793 Broadway, NY 10003.

●*Page 32:* **For more information on Tommy Simpson's furniture, contact The Workbench Gallery,** 470 Park Avenue South, NY 10017; **The Hand and the Spirit,** 4222 North Marshall Way, Scottsdale, AZ 85251; **Alan Brown Gallery,** 210 E. Hartsdale Ave., Hartsdale, NY 10530. Att: Tommy Simpson. **Quilters tour information:** Through Mar. 3, Albany, NY; Mar. 8-9, Salina, KS; Mar. 11-12, Arkansas City, KS; Mar. 13, Oklahoma City, OK; Mar. 14, Graham, TX; Mar. 17, Lincoln, NB; Mar. 18, Topeka, KS; Mar. 18, Manhattan, KS; Mar. 21, North Platte, NB; Mar. 23, Sterling, CO; Mar. 25, Casper, WY; Mar. 26, Riverton, WY; Mar. 29, Sun Valley, ID; Mar. 30, Mountain Home, ID. In April, it will visit these towns: Billings, Bozeman, Miles City, Glendive, Fort Peck, Chester, Havre, Kalispell, Missoula, Helena, Cheyenne, Dillon, Butte, all in Montana; also Laramie in Wyoming; also Fort Collins, Pueblo, Colorado Springs, Craig, Grand Junction, Durango, all in Colorado. Apr. 30 to May 6, Carlsbad, Santa Fe, Taos, Farmington, all in New Mexico. May 9 to May 15, Palos Verdes, Malibu, San Diego, Pasadena, all in California. May 18 to May 24, Logan, Ogden, Provo, all in Utah. May 30 to Jun. 1, Flagstaff, AZ. Jun. 2, Albuquerque, NM; Jun. 4 to Jun. 8, Salt Lake City, UT.

HOW TO FIND YOUR COLOR PERSONALITY

●*Pages 44 and 45:* **Grecian Rose #RV100W paint** on walls Pratt & Lambert (M), PO Box 22, Buffalo, NY 14240. **Warren sofa** #20-3578, 80 by 36 by 33 inches high, C.O.M.—Pennsylvania House (M), 137 North 10th St., Lewisburg, PA 17837. **Hampton Cloth** #HCW-301-L-49 on sofa, cotton/linen blend, pale violet—Hinson & Co. (T), 979 Third Ave., NY 10022. **Crapeaud horsehair stuffed contour chair,** antique Napolean III—Howard Kaplan French Country Store

(Continued on page 135)

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PRODUCT INFORMATION

Continued from page 133

(R,T), 35 E. 10th St., NY 10003. **Sorilla #ZH616-4 cotton fabric on crapeaud chair, Lloyd Loom chair, throw pillows**—Arthur Sanderson & Sons (T), 979 Third Ave., NY 10022. **Original white Lloyd Loom chair** with sprung seat—The English Way (T), 115 E. 60th St., NY 10022. **Satin Stripe Voile #3152/0 drapes** from England, 100 percent cotton—Lee Jofa (T), 979 Third Ave., NY 10022. **Indian cotton dhurrie** #50177A, 10 by 14 feet 2 inches—Stark Carpet (T), 979 Third Ave., NY 10022. **Gray painted custom coffee table, pair of metal birds**—Limited Editions (R,T), 253 E. 72nd St., NY 10021. **Burgundy ceramic Temple Jar** (pair)—Marvin Alexander Inc. (T,R), 315 E. 62nd St., NY 10021. **Porcelain Chinese 19th-c. temple fruits**—John Rosselli Ltd. (T), 255 E. 72nd St., NY 10021. **Crackle-glazed blue vase** #JT4-1, 13 inches high—Paul M. Jones Inc. (T), 979 Third Ave., NY 10022. **Mohair throw,** 39 by 53 inches—Sweet Nellie (R), 1262 Madison Ave., NY 10128.

●*Pages 46 and 47:* **Chamois #Y0282P paint** on wall—Pratt & Lambert (M), PO Box 22, Buffalo, NY 14240. **Warren sofa** #20-3578, 80 by 36 by 33 inches high—Pennsylvania House (M), 137 North 10th St., Lewisburg, PA 17837. **Baja custom-painted woven straw by Dajshé on upholstered sofa;** other fabric grounds available—Connaissance (T), 979 Third Ave., NY 10022. **Upholstered chair #5006,** 33½ by 37 by 33 inches high, COM—Lee Industries (M), PO Box 26, Newton, NC 28658. **Ultrasuede #CDW-708-GC-53 on upholstered chair,** Pale Green—Hinson & Co. (T), 979 Third Ave., NY 10022. **Derby leather #228 on upholstered American Federal chair with gilding**—Spinneybeck (M), PO Box 2390, Niagra Falls, NY 14302. **Eileen Gray polished brass and glass smoking table,** 20 inches, diameter; 21½ to 36¼ inches, adjustable, available in chrome—Stendig Int'l (T), 410 E. 62nd St., NY 10021. **Bleached maple console table** #T44, 50 by 21 by 30 inches high, custom made—Uncommon Design (T), 1164 Second Ave., NY 10021. **Masonite trompe l'oeil valance,** custom painted by Charles W. Fisher—Charles W. Fisher (M), 125 Fifth Ave., NY 10011. **Gossamer Wool #K26/2 wool challis drapes,** sand—Knoll International (T), 655 Madison Ave., NY 10021. **Albi Plain Glazed Chintz #6569.01 fabric,** pink; **Linen Moire #10086.00 fabric,** green on throw pillows—Brunschwig & Fils (T), 979 Third Ave., NY 10022. **"Natura" sisal carpet,** caramel; also available in white and natural—Stark Carpet (T), 979 Third Ave., NY 10022. **Faux shagreen box, English gray tole lamp, George Jones faux bois majolica planters,** pair—J. Garvin Mecking Inc. (T, R), w2 E. 11th St., NY 10003.

●*Pages 48 and 49:* **Ethereal #BV005A paint** on walls—Pratt & Lambert (M), PO Box 22, Buffalo, NY 14240. **Warren sofa** #20-3578, 80 by 36 by 33 inches high, C.O.M.—Pennsylvania House (M), 137 North 10 St., Lewisburg, PA 17837. **Upholstered chair** #5006, 33½ by 37 by 33 inches high—Lee Industries (M), PO Box 26, Newton, NC 28658. **Plain cloth Eggshell Belgian linen** #1425-1 on upholstered sofa and chair, Robert Lehr Collection—Decorators Walk (T), 160 E. 56th St., NY 10022. Contact the International Linen Promotion Commission, 280 Madison Ave., Suite 1004, NY 10016 for linen availability in U.S. **Listo Satin #4258/4.01 fabric,** 100 percent cotton on antique Art Deco chair—Brunschwig & Fils (T), 979 Third Ave., NY 10022. **Pagon Dynasty silk drapes** #1192183, Silver Birch from Jim Thompson Silks—Ian Wall Ltd. (T), 979 Third Ave., NY 10022. **Rayure Royale #32121/1 blue silk fabric** on throw pillows—Clarence House (T), 40 E. 57th St., NY 10022. **Limited edition nob + non wool carpet #99,** 5 by 7 feet—V'soske (T), 155 E. 56th St., NY 10022. **Polished brass chank with polished chrome door lever** #1096—Paul Associates (T), 155 E. 55th St., NY 10022. **Red lacquer console table**—Paul M. Jones Inc. (T), 979 Third Ave., NY 10022. **Indian ebony hand-carved writing table** with ivory inlay and brass trim, third quarter 19th c.—Trevor Potts (T), 1011 Lexington Ave., NY 10021. **Fan cocktail table with lacquered base,** brass detailing, ¼-inch etched-glass top, 48 by 17 inches high; 34-inch radius—Dakota Jackson Inc. (T), 306 E. 61st St., NY 10021. **Floral Chinese porcelain lamp, bronze camel**—J. Garvin Mecking Inc. (R, T), 72 E. 11th St., NY 10003. **Ceramic fish, Chinese, 18th c.**—Marvin Alexander Inc. (R, T), 315 E. 62nd St., NY 10021.

●*Pages 50 and 51:* **Summer Sun #Y430P paint** on walls—Pratt & Lambert (M), PO Box 22, Buffalo, NY 14240. **Warren sofa** #20-3578, 80 by 36 by 33 inches high, C.O.M.—Pennsylvania House (M), 137 North 10 St., Lewisburg, PA 17837. **Upholstered chair,** 30 by 35 by 34 inches high—Lee Industries (M), PO Box 26, Newton, NC 28658. **Rose Chintz #31410/02/1A,** 100 percent cotton on upholstered sofa and chair—Clarence House (T), 40 E. 57th St., NY 10022. **Antique Louis XVI walnut fauteuil chair**—Yale R. Burge (T), 305 E. 63rd St., NY 10021. **Paddington Texture #1424.00/33 cotton fabric** on upholstered Louis XVI chair; also used on pillow with striped borders—Brunschwig & Fils (T), 979 Third Ave., NY 10022. **Antique English pine oval table**—Limited Editions (T), 253 E. 72nd St., NY 10021. **Waterfall cocktail table** #110012 with lacquered shagreen embossed leather, 42 by 18 inches high—Ron Seff (T), 232 E. 59th St., NY 10022. **Bleached maple console table** #T44, 50 by 21 by 30 inches high, custom made—Uncommon Design (T), 1164 Second Ave., NY 10021. **Pinafore Stripe drape fabric,** 100 percent cotton, hand striped by Dek Tillett/Green River Works Ltd., custom color—Patterson, Flynn & Martin (T), 950 Third Ave., NY 10022. **Albi Plain Glazed Chintz #6569.01/363 drape lining**—Brunschwig & Fils (T), 979 Third Ave., NY 10022. **Tibet dhurrie carpet** #11079T, 12 by 9 feet—Stark Carpet (T), 979 Third Ave., NY 10022. **Traditional polished brass door levers** #055—Paul Associates (T), 155 E. 55th St., NY 10022. **English majolica shell compotes,** pair—J. Garvin Mecking Inc. (R, T), 72 E. 11th St., NY 10003. **Trompe l'oeil plates,** French, 19th c.—David Barrett (T), 979 Third Ave., NY 10022. **Painted leather box, Chinese multicolor lamp**—John Rosselli Ltd. (T), 255 E. 72nd St., NY 10021.

COUNTRY COLOR

●*Pages 54 and 55 and cover:* **All wood furniture stained and painted with Rit Dye available at supermarkets and variety stores everywhere.** For free brochure and color chart write to: Rit/5HB, PO Box 307, Coventry, CT 06238. **Artist and design consultant**—Kate Williams Studio, 225 Park Avenue South, Penthouse, NY 10003. **Landscaping and garden design**—Barbara Bockbrader, North Egremont, MA 01252. **Antique blue and white ironstone plates, green leaf plate**—Swedish Cottage Country Antiques (R), 1281 Madison Ave., NY 10128. **Crystal water goblets**—Bergdorf Goodman's (R), Home Furnishings Dept., seventh floor, Fifth Ave. and 58th St., NY 10019. **Pink Wallpaper Stripe napkins,** 100 percent cotton—Wolfman, Gold & Good Co. (R), 484 Broome St., NY 10013; La Ruche (R), Newbury St., Boston, MA 02101. **French wine carrier**—Diane Love (R), 851 Madison Ave., NY 10021.

●*Pages 56 and 57:* **"Kingston" love seat** #5426-0248, natural, large pleated front roll arm, attached knife-edged pillows, welted box seat cushions—Schweiger Industries Inc. (M), Jefferson, WI 53549. Available nationally through Schweiger dealers. **Blue checkered quilt Alpine cotton fabric, Ivory #0005 fabric, Peacock #0018 fabric all on checkerboard pillow**—P. Kaufmann (M), 261 Fifth Ave., NY 10016. **Pillow** handmade by Karen Berkenfeld, 150 W. 79th St., New York. **Carnival Plaid cotton rag rug #F976**—Import Specialists (M), 82 Wall St., NY 10005. **Green painted basket, blue painted bucket, dark green glass vase**—Evergreen Antiques (R), 1249 Third Ave., NY 10028. **French jugs,** 19th c.—Betty Jane Bart Antiques (R), 1225 Madison Ave., NY 10028.

●*Pages 58 and 59:* **Blue and white ironstone dinner plate set**—Swedish Cottage (R), 1281 Madison Ave., NY 10128. **Stoneware bowls**—Conran's (R, MO), 160 E. 54th St., NY 10022. **Blue and white spongeware bowl, basket**—Sweet Nellie (R), 1262 Madison Ave., NY 10128. **Wooden bunny, small blue and white spongeware cup**—Eggs & Tricity (T), 979 Third Ave., NY 10022. **Dark green glass jar**—Evergreen Antiques (R), 1249 Third Ave., NY 10028. **Unpainted natural colored Shaker boxes,** can be painted—Adventures in Crafts Studio (R), 51 E. 93rd St., NY 10028.

●*Pages 60 and 61:* **Woodbury hutch top** #9055, 42 by 16¼ by 44½ inches, $200; **single linen press** #9053, 43¼ by 18 by 33½ inches, $176; **curved-arm deacon's bench** #2503H, 60 by 21 by 32½ inches, $150; **Welsh cupboard** #19-6107, 51½ by 17½ by 30½ inches, $150; **oval occasional table** #19-8052, 19 by 25 by 25¼ inches, $51; **country table** #19-6102H, 60 by 32 by 30¼ inches, $229, all pieces Eastern white pine—S. J.

(Continued on page 136)

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PRODUCT INFORMATION

Continued from page 135

Bailey & Sons/Mastercraft (M), PO Box 239, Clarks Summit, PA 18411. **Homestead Appalachian red oak chair** H42, $128; **Windsor arm Appalachian red oak chair** H43, $144, all pieces available through dealers only—Appalachian Chair Co. (M), PO Box 267, Talbot, TN. 37877. **Three-tier pine shelf** #0-213, $18.50; **pine doll cradle** #0-320 $18—Mill Store Products (M), PO Box 533, Dennisport, MA 02639. **Country wardrobe** #C-201, 42.by 24 by 60 inches high, $360; **washstand** #C-213, 30 by 19 by 37 inches high, $160, both pieces, Country Pine collection—Kroehler Cabinet Co. (M), PO Box 310, Webb City, MO 64870.

SHEETS MAKE THE ROOM

●*Pages 62 and 63:* **Just Pretty Roses sheets** designed by Nina Campbell, pink, top sheet, bottom sheet, pillow cases, pillow shams; comforter also available. **Just Pretty Ribbons** comforter; full range of sheets, pillowcases, shams and comforter in all sizes available. Both patterns, 180 threads per square inch, 50 percent cotton/50 percent polyester with full range of sizes: twin, full, queen, king; at major department stores—Dan River Inc. (M), 111 W. 40th St., NY 10018. **Ribbon Trellis** #17501 available in blue, peach, pink, green; **Pink Rose chintz,** 100 percent cotton glazed chintz available in pink, yellow, blue; **Diagonal Weave chintz #9362 on upholstered chair,** 100 percent cotton glazed chintz available in pink, blue all designed by Nina Campbell; **Pink #9320 fabric and Pink Rose chintz fabric on decorative pillows**—Cowtan & Tout (T), 979 Third Ave., NY 10022.

●*Pages 64 and 65:* **Katja Nordica sheeting fabric** on sofa, chairs, ottoman, Roman shades, 50 percent cotton/50 percent Celanese Fortrel polyester, 180 threads per square inch, sheets, pillowcases, pillow shams, comforter in twin, full, queen, and king sizes available; also queen and king waterbed sets—Cannon Mills Inc. (M), 1271 Avenue of the Americas, NY 10020. **Sofas, coffee table**—B & B America (M), a division of Stendig International, 410 E. 62nd St., NY 10021. **Print**—Pace Editions (R), 32 E. 57th St., NY 10022. **Gray marble ashtray**—Sointu (R), 20 E. 69th St., NY 10021. **Pottery**—Amigo Country (R), 541 Atlantic Ave., Brooklyn, NY 11217.

●*Page 66 (bottom):* **Bedtimes sheets** by Liz Claiborne, **Pinstripe window treatment fabric and solid Red lining fabric; Clubhouse Stripe sofa and pillow sham fabric, Royal top and bottom sheet, Graphite throw pillow fabric,** all 180 threads per inch, no-iron percale, 65 percent Celanese fortrel polyester/35 percent combed cotton; sheets, pillowcases, comforter cover, shams, tailored bedskirts (prints), quilted bedskirt (solids), floor cushions, exercise mat (Graphite and Clubhouse Stripe only) kimono; sheet sizes: twin, full, queen, king; comforter: twin, full/queen, king available at all major department stores—Burlington Domestics (M), Division of Burlington Industries, 1345 Avenue of the Americas, NY 10105. **Coffee table** custom designed by Perucho Valls—Paul Siskin Inc., 21 W. 58th St., NY 10019. **Tiffany vases**—Gallery Dos, Wooster St., NY.

●*Page 67:* **Marie sheeting** Chateau de Mayenne collection **comforter, pillowshams, throw pillow, tablecloth,** 50 percent fortrel polyester/50 percent combed cotton, 180 threads per square inch: Scallops top and bottom sheet, 100 percent cotton, 200 thread count, Champagne, available in twin, full, queen and king sizes; comforter in same sizes, pillow shams in standard and king sizes—Wamsutta Mills (M), 111 W. 40th St., NY 10018. **Fortuna #G1154-24 bed hanging fabric,** 100 percent cotton, beige—Old World Weavers (T), 136 E. 57th St., NY 10022. **Oloron #90008.05-0 trim on bed hanging**—Brunschwig & Fils (T), 979 Third Ave., NY 10022. **Flower Basket Toile #17499 window treatment fabric, Alabaster on Eggshell fabric on sofa**—Jack Valentine (T), 104 E. 25 St., NY 10010. **Sofa trim** #SL 43-1, white loop—Scalamandré (T), 950 Third Ave., NY 10022.

●*Pages 68 and 69:* **Suffolk Manor dressing table sheeting and bed linens;** sheets and pillowcases 50 percent combed cotton/50 percent Dacron polyester, 180 threads per square inch, bedspreads and comforter filled with 100 percent polyester, tailored pillow sham and tailored petticoat, full range of sizes available—Martex/West Point Pepperell (M), 1221 Avenue of the Americas, NY 10021. **Antique Venetian mirror, bamboo chair, lamps with shades, crystal vase, oblong glass container with silver lid, round glass jars with silver lids, brushes, wooden twisted candlestick lamps, silver picture frames, ivory picture frames**—John Rosselli (T), 255 E. 72nd St., NY 10021.

●*Page 70:* **Canovas Jardins sheeting fabric,** 65 percent polyester/35 percent cotton blend (one colorway) designed by Manuel Canovas for Utica, **CottonCale Candies lining for window treatment,** 100 percent cotton, no iron, **Terracotta,** both patterns, 180 threads per square inch. **Print for sheets and pillowcases** is pale peach on apricot ground; bedspread print only is apricot on pale peach ground (reverse of sheets), available in twin, full, queen and king. Shams and pillowcases edged with satin cording. Top and bottom sheets, twin, full, queen, king; pillowcases standard and king, pillow shams, window draperies, decorative pillows; sheets and pillowcases embroidered, available at major department stores—J. P. Stevens & Company Inc. (M), 1185 Avenue of the Americas, NY 10036.

●*Page 71:* **Ribbon Bouquet sheets,** The Jay Yang Collection, 65 percent Kodel polyester/35 percent cotton percale, no-iron wondercale, 180 threads per square inch. **All sheeting covering sofa,** round table, ottoman, throw pillows: **Ribbon Bouquet in Multi;** top sheet, bottom sheet, pillowcases, pillow shams, comforter, **Ribbon** Bouquet in Multi. **Weltcord and border for throw pillows made from bed ruffle, Pinafore collection, Porcelain Blue. Ribbon Bouquet collection:** standard, king pillow cases; twin, double, queen, king fitted sheets; twin, full/queen, king comforters, available at major department stores—Springs Industries (M), 104 W. 40th St., NY 10018. **Linen pillow** (white)—Paper White Ltd. (M), PO Box 956, Fairfax, CA 94930. Cherchez (R), 864 Lexington Ave., NY 10021. **Room designed by Stan Hura,** home of designer, Alexandra Stoddard—Stan Hura, 1185 Avenue of the Americas, NY 10036; Alexandra Stoddard Inc., 100 Park Avenue, Room 2606, NY 10017.

●*Pages 72 and 73:* **Geoffrey Beene's Parliamenta Stripe by Fieldcrest Perfection sheets** for swagged window treatment, tablecloth, chair slipcovers, 50 percent cotton/50 percent polyester permanent press percale, 180 thread count; sheeting available in pearl gray, alabaster, pink, blue; comforter and accessories in complete range of sizes available at all major department stores. **Fieldcrest solids, Perfection Lights in peach glow, pearl gray**—Fieldcrest Mills (M), 60 W. 40th St., NY 10018. **White cord on tape** #11598—Standard Trimming Co. (T), 1114 First Ave., NY 10021. **Vision dining room chairs, concept oak finish on knotty oak veneers, oak solid and selected hardwood; upholstered back armchair 4036-487**—Bassett Furniture Industries (M), PO Box 626, Bassett, VA 24055. **Painting** by Roger Muhl—David Findlay Galleries Inc. (R), 984 Madison Ave., NY 10021. **Large celadon-green rain jar, Ginsberg collection**—LCS (T), 1059 Third Ave., NY 10021. **Hurricane lamps with brass base**—Ann Morris Antiques (T), 239 E. 60th St., NY 10022. **Pee and cane étagere #56929,** 19 by 12 by 84 inches high—Walters Wicker Inc. (T), 991 Second Ave., NY 10022. **Peach Buff** #3184, Latex flat—Janovic Plaza (R), 67th St. and Third Ave., NY 10021. **Hand-painted 24-inch fireback screen** by Mares Nest—Cache Cache Ltd. (R), 758 Madison Ave., NY 10021. **Collection o ceramic rabbit tureens nibbling cabbage,** #55213, 1 by 9½ inches high; #55214, 8 by 6 inches high; **pair o curly lamb boxes,** 6 inches long—Mottahedeh (T), 22 Fifth Ave., NY 10010. **Ceramic rabbit planters**—ffolio 72 (R), 888 Madison Ave., NY 10021. **Chelsea flowe plates** reproduced for the Metropolitan Museum, 8½ inch diameter, set of four; Y1785 or Y1786 **cups an saucers,** shell dishes available—Metropolitan Museum Mezzanine Gallery (R), Fifth Ave. at 82nd St., NY 10028. **Silver Shell, and silver plate salt and pepper**—Oneida Silversmiths (M), Oneida, NY 13421. **Pee Gynt lead crystal goblets #50229, wine glasses #50237** by Hadeland of Norway—Bing & Grondahl (M), 111 North Lawn Ave., Elmsford, NY 10523. **Hand-painted porcelain rabbit** #100-1874 on table #100-1875, 2½ inches long—Bing & Grondahl Copenhagen Porcelain Inc., 111 North Lawn Ave., Elmsford NY 10523. **Large Herrand rabbit in étagere**—Scully & Scully (R), 506 Park Ave., NY 10022. **Concerto Adagio gray dinnerware**—Dansk International Design Ltd. (M), Radio Circle Road, Mount Kisco, NY 10549. **Al sewing done with the Tiny Tailor mending machine an Stitch-Me-Quick hem and seam tacker**—The Singe

(Continued on page 165)

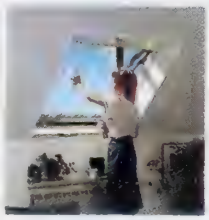
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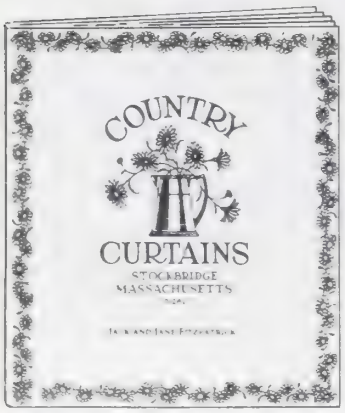


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WHY PAY FULL PRICE FOR FURNITURE?

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6. Mecklenburg Furniture Brochure: Informative brochure with information on the various services offered by Mecklenburg Furniture. Complete listing of all the manufacturers Mecklenburg represents. Get the facts, write today! Tremendous savings on the finest home furnishings! **FREE**

Mecklenburg
FURNITURE SHOPS

LAURA ASHLEY



7. Thirty years ago Laura Ashley designed her first pattern. Today Laura Ashley still means fresh, romantic and timeless fashions for you and your home, available in over fifty shops in the U.S., Canada and by Mail Order. Our yearly catalog subscription of $5.00 includes five fashion catalogs plus the 1985 Home Furnishing Catalog, one of a very few catalogs sold in fine bookstores.



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8. Over 500 pages of great names. Fashion from Lauren, Klein, Claiborne and more. Home furnishings from Martex, Stiffel, Henredon and others. Plus 24-hour, toll-free calling, UPS delivery, free pick-ups on returns. Price of catalog applicable to first purchase. **$3.00**



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10. One year of the most interesting cookware, glassware, tableware, bedding, fashions and accessories in the world.

One year of the newest products for contemporary lifestyles.

One year of the Crate and Barrel catalogues you've probably just been hearing about. Available April for just **$2.00**

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FAITH MOUNTAIN
COUNTRY FARE

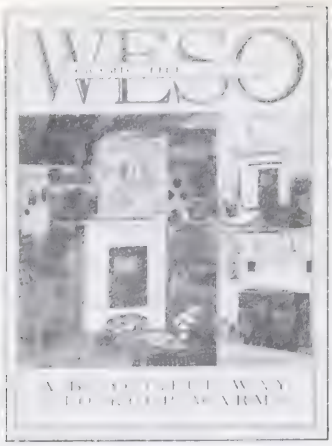
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11. Delightful selection of herbs, wreaths, arrangements, crafts & folk art by local artisans. Includes Centerpieces, Welcome Banners, Teddy Bears, Spices, Sachets, Potpourri, Rugs, Gameboards, Ornaments, Hats, Cradles, Everlasting Flowers, much more. Catalog credited against 1st order, **$2.00**

FAITH MOUNTAIN
COUNTRY FARE





12. CERAMIC RADIANT HEAT. At last, *civilized* woodstoves that won't make you change your lifestyle or sacrifice the beauty of your home to enjoy the pleasures of a wood or coal fire. In 8 sizes and 8 decorator colors — including handpainted delft patterns — WESO Ceramic Tile Stoves give you unsurpassed heat output, yet they're safe to the touch! With a visable fire, automatic thermostat, plus every convenience features. Color Catalog **$1.00**

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IN THE WORLD –
SINCE 1827

13. A beautiful selection in full color of the finest china, glass, silver, cutlery, table lamps, ornamental items and gifts to be found anywhere in the world. Shopping by mail offers excellent savings compared with U.S. retail prices. Catalog price, **$4.00**

Clymer's
OF BUCKS COUNTY
ESTABLISHED 1932

14. For over 50 years, Clymer's has been bringing you the finest in American handcrafts as well as unusual and unique gift items. All are presented in full color with a little touch of whimsey. A cozy collection of decorative accessories, gifts, apparel and collectibles. A catalog that awakens your sense of playfulness. 1985 Spring Catalog **$1.00**

WILLIAMS-SONOMA

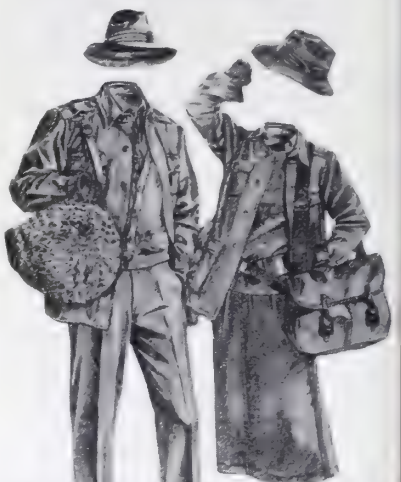
15. A Catalog for Cooks. Discover what serious cooks have known for almost thirty years. Williams-Sonoma offers the finest kitchenwares, household articles and specialty foods — many made exclusively for us. Our catalog abounds in *practical* gift ideas and is sprinkled with Chuck Williams's original recipes. A two-year subscription to **A Catalog for Cooks** (12 issues), plus our "special edition" catalogs, **$2.00**



16. Known for her ruffles — and for her quality, Dorothy now proudly presents her newly expanded line of exclusive designs. Choose from a vast selection of luxurious fabrics and curtain & accessory styles to compliment any decor. Featured are ruffled ensembles for young ladies' rooms, tailored styles for more traditional settings, unique concepts for decorating with valances, and sensational balloon-style curtains from our Bouffant Collection. Dorothy's Custom Home Decorating Catalog - Vol. I — **$4.00**

Dorothy's Ruffled Originals, Inc

17. Banana Republic. Authentic, classic, comfortable travel and safari clothing in natural fabrics for men and women. Bush jackets, safari bags, multi-pocketed vests, unique sweaters, bush hats, khaki trousers and shorts. Tailored and versatile travel wardrobes for New York or Nairobi, Carmel or Casablanca. Year's subscription, **$1.00**



BANANA REPUBLIC
TRAVEL & SAFARI
CLOTHING Co

FASHIONS FOR THE FULLER FIGURE.



18. REGALIA has it all! Fabulous selection of brand name fashions from Ample Togs, Shaker Sports, Regal Row, Tribute, Topnotch, many more, in half and women's sizes. Plus shoes in hard-to-fit sizes to WW widths. Wide selection of intimate apparel, too. **$1.00**

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19. Fine English and French china and crystal (800 patterns available), magnificent Strass crystal chandeliers and exquisite English brass beds. We even do a Bridal Registry By Mail. The best of Europe in our beautiful and comprehensive color catalog. **$3.00**

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THE POPCORN FACTORY

SPRING ISN'T JUST FOR FLOWERS ANYMORE

20. It's a chance to say I love you, thank you, celebrate birthdays, and holidays. See how impressive $6\frac{1}{2}$ gallons of popcorn can be in our exclusively designed containers. People who send popcorn are not easily forgotten. One year subscription featuring four charming catalogs. **Free**



Feathered Friends

21. *Down comforters* of superior quality goose down, fabrics and stitching at our factory prices. *Comforter covers* in 100% cotton designer prints and also in Egyptian cotton in a wide variety of colors. *Cotton flannel sheets* renowned for their thick, plush nap and tight weave. Attractive *goose down robes* in Egyptian cotton and full line of *down pillows. Renovation Service* including a *five or ten year guarantee* on all comforters, new or recovered. Refundable with purchase — SPRING SALE CATALOG **$1.00**

WORLD AROUND THE **KOHLER** BATH

22. NEW FROM KOHLER! An exciting, 32-page full color catalog featuring the best in functional and decorative bathroom accessories for decors ranging from Art Deco to High Tech to Oriental and beyond. Soaps, clocks, robes, towels, lamps, scales, radios, rugs, mirrors, atomizers, baskets, ceramics and stained glass are among the many treasures awaiting your discovery. Order now to reserve a copy of our new edition, available mid-March. **$2.00**



Tall & Big Men

23. The KING-SIZE CO.® fully Guarantees your purchase "Before and After Wearing".

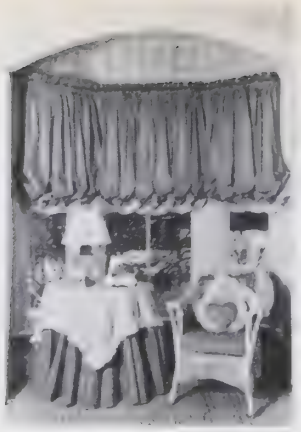
Send for your FREE 80 page full color catalog of apparel and footwear specially designed for your fit and comfort.



24. THE COUNTRY LOFT. A SUBSCRIPTION . . . to a series of Country Loft catalogues; lots of colorful pages of unique gifts, furniture and accessories. Our accent is on country and primitive antique with a host of Country Loft originals. We'll rush your first catalogue to you along with a discount coupon good for your first purchase. For a subscription to a series of catalogues, send **$5.00**

I. Magnin

25. The best of the American and European designer collections — plus special things for him, the kids, your home — is only a toll-free call away when you subscribe to I. Magnin Reflections®. Start with our Summer '85 fashion advance, then receive 6 more issues. One year of I. Magnin style is only **4.00**



♥ *Great Coverups* ♥

26. Beautiful Balloon Shades in a variety of fabrics and styles at prices you can't afford to miss. Our new 1985 catalog features our new "Prima" collection of ready made shades which install on a regular curtain rod. As in our custom line, they're adjustable in width and can be raised and lowered to heights you wish. Duvets, dust ruffles, pillow shams and tablecloths also available. Catalog/swatches **$2.00**



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IDEAS YOU CAN DRAW ON

28. With a large 11" x 11" for mat and 88 pages, our 1985 planbook is the biggest ever. And the unique planning grid overlay lets you draw on any floor plan in the book to create your own custom design.

To get to know the flexibility and affordability of a Lindal, send for the Lindal Cedar Homes Catalog. **$5.00**

LINDAL CEDAR HOMES

CASHS
of Ireland

29. Cash & Co. Ltd. Ireland's most elegant catalog offers you treasures from Royal Doulton, Wedgwood, Lladro, Aynsley, Irish Dresden, Donegal Tweed and many other famous names. This 48-page color catalog has beautiful values in fashion, bone china place settings, porcelain figurines, jewelry and crystal. **$2.00**

THE COTTON COMPANY

30. Fine Cotton Classics! Nothing feels or wears as well as 100% pure cotton. And now there's a full-color catalog dedicated to just that! Featuring the finest spun Pima and mercerized cotton fabrics in classic and casual wear for the whole family, plus home accessories. Everything is absorbent, breathable, washable, color-fast and *unconditionally guaranteed!* Send **$3.00** for catalog. (Applied to first purchase.)



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- sizes for electric **and** gas ranges
- inexpensively priced
- burner covers make unique gifts

Brighten your kitchen and show your special individual taste. Write for our color brochure today! **FREE**

MAX BURTON ENTERPRISES

Carroll Reed

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32. Latest classic styles for casual and career. Eye-catching coordinates that softly dazzle, complemented by accessories and shoes on the same page. We take the worry out of making the right choices as we guide you through any season, any occasion. Superb quality for women and children. Satisfaction guaranteed. Order today!

1 yr. Catalog Subscription, $2
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FINE IMPORTED FITTINGS

EUROBRASS



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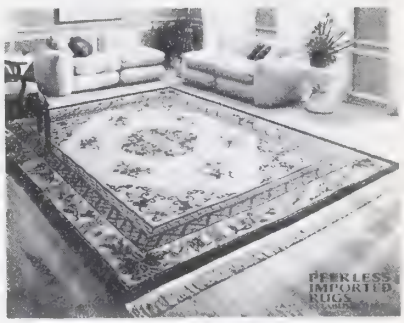
This is just a sample of the thousands of custom decorative items available through EUROBRASS, the nation's premiere home decorating mail order supply company. We specialize in the unusual and the hard to find. Our level of personalized service is unmatched in the industry.

Catalog refundable with first purchase over $25.00. **$2.50**

Listen for Pleasure Limited

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34. HEARD ANY GOOD BOOKS LATELY? Listen for Pleasure features over 100 best-selling books on cassette. Listen while driving, traveling, or relaxing. Recorded by well known masters of the spoken word. Two cassettes - playing time 2-3 hours - deluxe gift package. Plays on home or automobile cassette player. $13.95 per title. Catalog **$1.00.** (Recieve $5 gift certificate to be applied against first order.)



35. PEERLESS IMPORTED RUGS. 48-page full color catalog features a very complete selection of hand and machine woven Oriental Rugs — Dhurries, Kelims, Chinese, Berbers, Persians, Bokharas, and more. Also included are rag rugs, Navajos, Colonial braids, tapestries from Europe. **$1.00**

American Artisans
a signature collection

36. A selection of distinctive wood products individually crafted by America's finest artisans. Enhance your home or office with the elegant warmth of handcrafted wood accessories. Duck decoys, desk accessories, cutting boards, baskets, decorative boxes, toys and much more. Country and contemporary designs. Each piece is made, for everyday living, with the time and care of old world craftsmanship. **FREE**



37. ROBINSON'S new color "swatchbook" catalog invites you to choose from an array of beautifully designed wallcoverings, then complement your choices with coordinating curtains, bedspreads, pillow shams and fabrics — at up to 50% savings! Plan and purchase your entire "decorator package", or individual items, right from your armchair. Because we buy in quantity, you won't have to pay decorator prices. Catalog with 35 actual wallcovering samples is **$1.00**

ROBINSONS WALLCOVERINGS & COORDINATES

FASHION CATALOG FOR WOMEN 5'4" AND UNDER.



38. Especially for Petites! Fash ions in petite sizes 2-18. Proportioned for the petite figure with length, waist and hips carefully tailored to assure a PERFECT fit! Choose from Koret, London Fog, Leslie Fay, many more. Shoes in hard-to-fit sizes down to 2. Intimate apparel, too. **$1.00.**

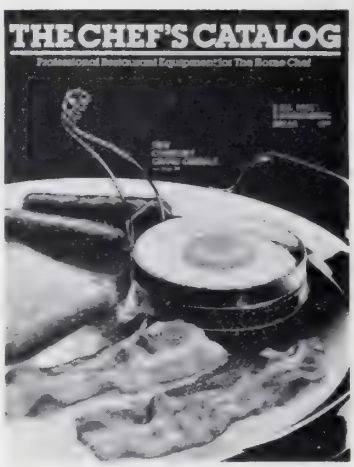
UNIQUE PETITE



39. A. B. SCHOU and its subsidiary company SKANDINAVISK GLAS specialize in ROYAL COPENHAGEN and BING & GRONDAHL porcelain and count among our customers a large number of collectors of the famous Danish Christmas plates. We also have a large selection of prestigious fine china and crystal from all the well known European factories: WATERFORD, LLADRO, HUMMEL, LALIQUE, HEREND and, of course, the Scandinavian glass works ORREFORS and KOSTA BODA. Porcelain Catalog, **$4.00**. Crystal Catalog, **$2.00**



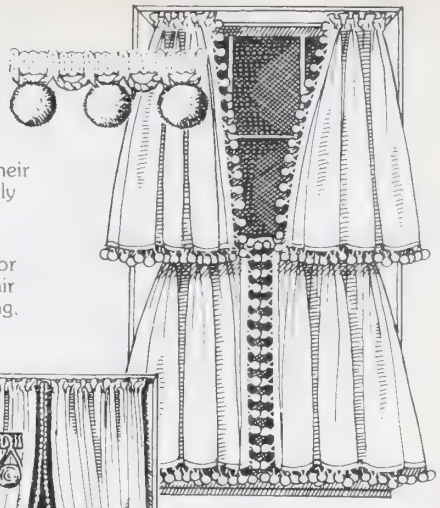
40. "The Japan Collection," **Ronin Gallery's** 10th Anniversary catalog-a unique 32-page color catalog of fine 18th-20th Century Japanese woodblock prints, netsuke, jewelry, crafts, posters, books, cards & other unusual gift and decorating ideas, from under $10 to over $1000. For a year's subscription send **$3.00**



41. Special 10% discount on first catalog purchase! Five issue subscription featuring over 1,000 unique discoveries for gourmet cooking, entertaining, gift giving. From the first dumpling maker for under $5 to a new computer diet scale. Beautiful color photography, satisfaction guaranteed.

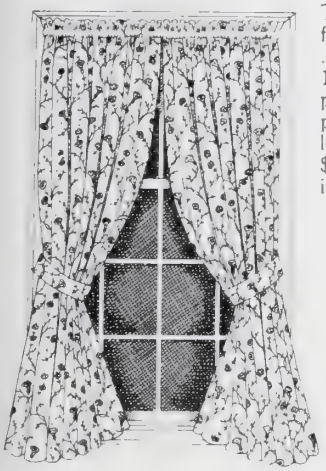
Chef's Catalog $2.00

Country Curtains®

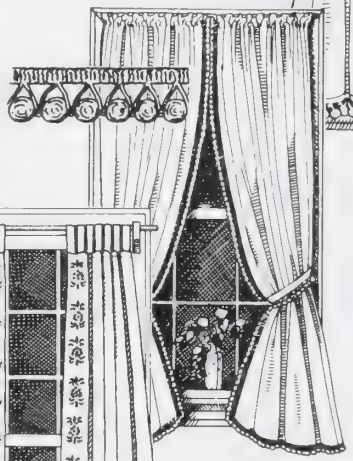


For years Country Curtains have been a charming tradition . . . they have lent their extra warmth and crispness to American homes all over the country. Thrifty homemakers rely on Country Curtains for old-fashioned quality and conscientious service.

BALL FRINGE . . . sturdy, specially-made fringe stitched on by homesewers. Unbleached or white cotton muslin or cotton/polyester permanent press in natural or white. 90″ wide per pair 20″ or 25″ long, $12.50 pr; 30″ or 36″ long, $14.50 pr; 40″ or 45″ long, $16.50 pr; 54″ or 63″ long, $20.50 pr; 72″ long, $24.00 pr; 81″ long, $25.00 pr. Valance, $6.50 each. Please specify color.



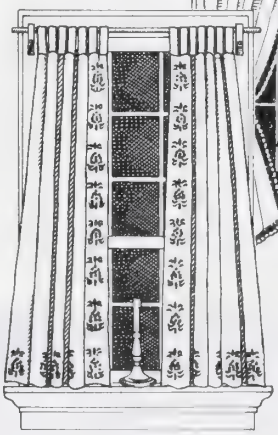
TAILORED TANGLEWOOD . . . A favorite from The Red Lion Inn collection . . . Choose rose, parchment or indigo. 100% cotton lined with 50% cotton/50% polyester. 88″ wide per pair. 45″ long, $72 pr; 54″ long, $84 pr; 63″ long; $91 pr; 72″ long, $103 pr; 81″ long, $114 pr; 90″ long, $123 pr. Tiebacks, $11 pr. Also available in tab style.

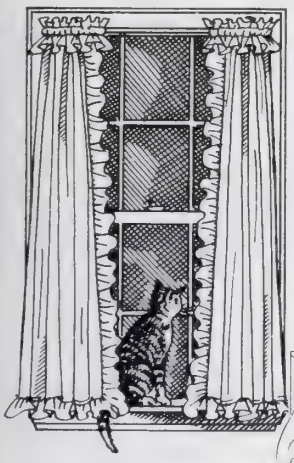


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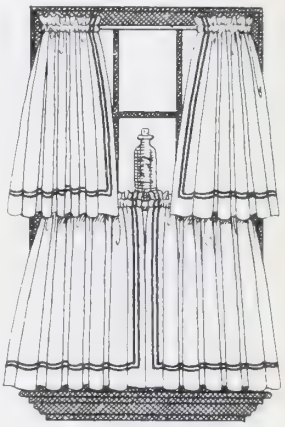
CROCHET TYPE EDGING . . . delicate looking but very sturdy. Unbleached or white cotton muslin or cotton/polyester permanent press blend in natural or white. 90″ wide per pair. 45″ long, $25.50 pr; 63″ or 72″ long, $28.50 pr; 81″ or 90″ long, $32.50 pr. Please specify color and fabric choice



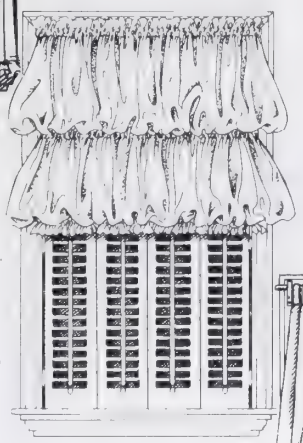


FREE COLOR CATALOG . . . Curtains in cotton muslin or carefree permanent press. Some with ruffles, others with fringe or lace trim. Also tab curtains, lined and unlined Waverly curtains, bed ensembles, tablecloths, pillows and much more. All perfect with antiques!

PINEAPPLE STENCIL TAB . . . a wonderful adaptation of an ancient craft. Gold, blue or red pineapples with green leaves hand stenciled on natural permanent press. 84″ wide per pair with 3″ tabs. 45″ or 54″ long, $51 pr; 63″ or 72″ long, $59 pr; 81″ or 90″ long, $66 pr. Tiebacks, $12.50 pr. Please specify color of pineapple. Other sizes available.

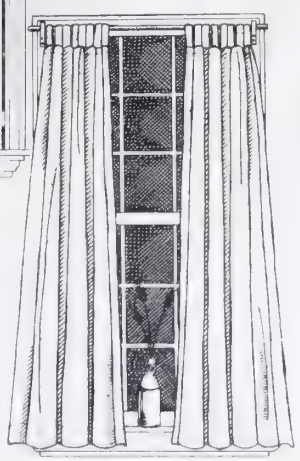


NANCY'S FANCY PUFF . . . so soft and luxurious . . . great with shutters as shown or use alone! One pair will cover the top half of your window. Natural or white cotton/polyester. 84″ wide per pair. Please specify the full length of your window. Puffs for 45″ window are $17 pr; 54″ window, $19 pr; 63″ window, $20 pr; 72″ window, $22 pr; 81″ window, $23 pr. Please specify color.



TAILORED RIBBON . . . tastefully simple . natural color cotton/polyester homespun trimmed with one-inch wide braid in navy blue, cranberry, green, gold, rust or brown 84″ wide per pair. 25″ or 30″ long, $16 pr; 36″ or 40″ long, $19 pr; 45″ or 54″ long, $24 pr; 63″ or 72″ long, $29 pr. Valance, $12.50 each.

NARROW RUFFLED PERMANENT PRESS . . . crisp and carefree. Natural or white cotton/polyester permanent press. 78″ wide per pair. 2″ ruffles. 20″, 25″ or 30″ long, $13.50 pr; 36″ or 40″ long, $14.50 pr; 45″ or 54″ long, $19 pr; 63″ or 72″ long, $21 pr. Tiebacks for 40″ or less are $1.85 per pair. Tiebacks included with curtains 45″ or longer. Other sizes available



INSULATED WEAVER'S CLOTH TAB . . . it helps keep out the cold air! Natural, navy blue, light blue or cranberry cotton/polyester with supple acrylic lining. Machine washable. 78″ wide per pair with 2″ tabs. 45″ long, $29 pr; 54″ long, $32 pr; 63″ long, $35 pr; 72″ long, $38 pr; 81″ long, $41 pr; 90″ long, $44 pr. Tiebacks, $3.00 pr.

COUNTRY CURTAINS
AT THE RED LION INN
Dept. 9355
Stockbridge, Mass. 01262

Please specify style, color, length and fabric choice. Send check, money order, Mastercard or Visa. Postage/handling: under $25 add $2.50, over $25 add $3.50. Mass. res. add 5% sales tax. Phone: 413-243-1805. Satisfaction guaranteed.

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Shopping with Country Spirit is easy. You avoid the hectic pace of department stores. You always receive personal service and returns (except for personalized products) are readily accepted. And you can shop any time of day.

Our Advertiser Gallery on the next page makes it easy to find that most wanted item. It's your buying guide to the finest merchandise available anywhere.

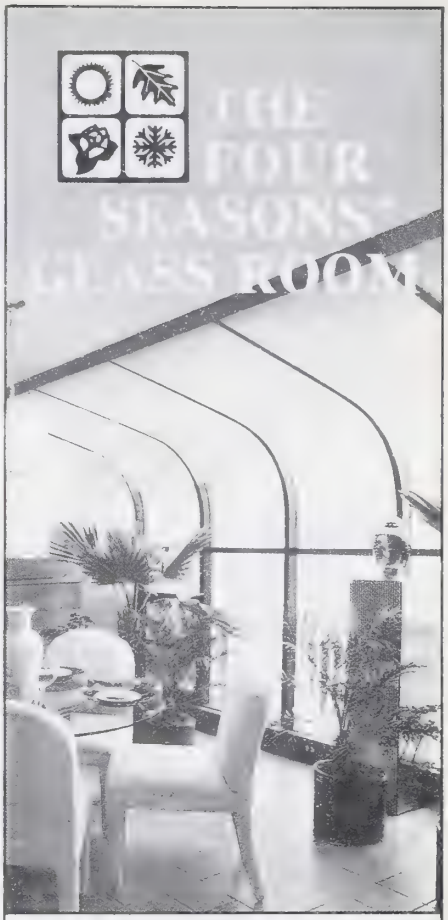
So come and join in the Country Spirit of mail order shopping. It may be your most enjoyable shopping experience.



Photo Supplied by Dorothy's Ruffled Originals Inc

ADVERTISER GALLERY

	Page
Antiques & Collectibles	
Americana Store	160
Barbara Logan's	160
Second Hand Rose Doll House Store, Inc.	157
Apparel	
Mothers Work (maternity)	159
Appliances	
The House of Webster	162
Art	
Marushka	153
Prairie Edge	161
Bath Accessories	
Surrey Shoppe Interiors	159
Beds & Bedding	
Alden Mills	154
Brass Bed Shoppe	155
Brass Classics	161
Cannondale's	150
The Company Store (down products)	157
Heritage Clock & Brassmiths	163
Schachter's (comforters)	153
Lisa-Victoria Brass Beds	158
Building Plans, Supplies	
Monterey Domes	155
Mountain Lumber	156
Catalogs	
Country Manor	152
Vintage Wood Works	156
Clocks	
Emperor Clock Company	150
Heritage Clock & Brassmiths	163
Doug Owens	158
Crafts	
Floralcraft	151
Curtains & Fabrics	
BMI Fabrics	161
Colonial Maid Curtains	159
Country Curtains	147
Design Finds	158
Gurian's	156
Rue de France	163
Shama Imports	161
B.T Wagner Home Fashions	151
Decorative Accessories	
Ballard Designs	153
The Display Case Co.	160
With You In Mind, Inc. (silk plants)	162
Flatware & China	
Buschemeyer's Silver Exchange	161
James Kaplan Jewelers	152
The Jewel Box Inc.	163
Replacements, Ltd.	160
Ross-Simons	154
Tilden Thurber	150
Floor Coverings	
Charles W. Jacobsen, Inc.	158
Footwear	
Century Factory Shoe Repair	159
Hill Brothers	162
Old Pueblo Traders	154
Furniture	
Barnes & Blackwelder	157
Carolina Interiors	163
Carolina Leather House Inc.	152
Colonial Furniture Shops, Inc.	150
Ellenburg's Wicker & Casual	160
Genada Imports	158
Holton Furniture Co.	162
Martha M. House	151
Hunt Galleries, Inc.	159
Interior Furnishings Ltd.	162
Leather Furniture Sales	162
Leather Gallery of Kentucky	151
Magnolia Hall	155
Ephraim Marsh	161
The Patio	155
Scandinavian Leather, Inc.	159
Shaw Furniture Galleries	157
Sutton Council Furniture Co.	153
Turner Tolson, Inc.	160
Furniture Repair	
E. J. Evans	162
Gifts & Merchandise	
The Cats Paw Crafts	161
Country Cuisine	159
Crystal Classics	163
Party Delight	162
Health & Beauty	
B & B Company	154
Claire Burke	150
Greater Innovations, Inc.	163
Nordic Track	154
Heraldry	
Halbert's Inc.	160
Home Decorating	
The Learning Seed	150
Plan-It-Kit, Inc.	161
Home Elevators, Lifts	
The Cheney Company	162
Home Improvements	
Moultrie Manufacturing Company	152
Mylen Industries (stairs)	156
The Old Wagon Factory (doors)	152
Horticulture	
Four Seasons Greenhouses	149
Janco Greenhouses	157
Household Goods	
Essex House (slack rack)	162
Factory Direct Table Pad Co.	160
Frederick Trading Company	160
Hollywood Boulevard Vacuum	160
Instruction	
ICS School of Interior Design	158
New York School of Interior Design	163
Sheffield School of Interior Design	155
Juvenile	
Suzo	162
Lighting	
Elie Eppstein	160
Robelier	157
Log Homes	
New England Log Homes	153
Miscellany	
Bruce Bolind (labels)	163
Universal Label Company	160
Pet Accessories	
Booda Products	156
Gemini Engraving Co. (pet tags)	156
Patio Pacific Inc.	161
Pedigrees	162
Turen, Inc.	163
Wallcoverings	
BMI Fabrics	161
Silver Wallpaper, Inc.	158



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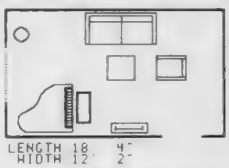
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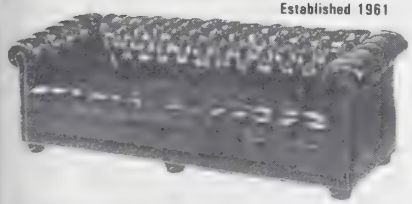
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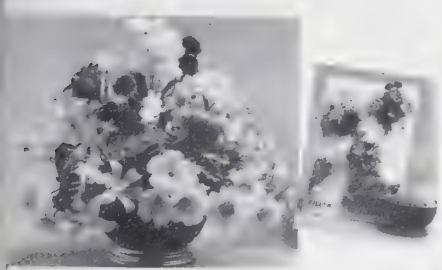


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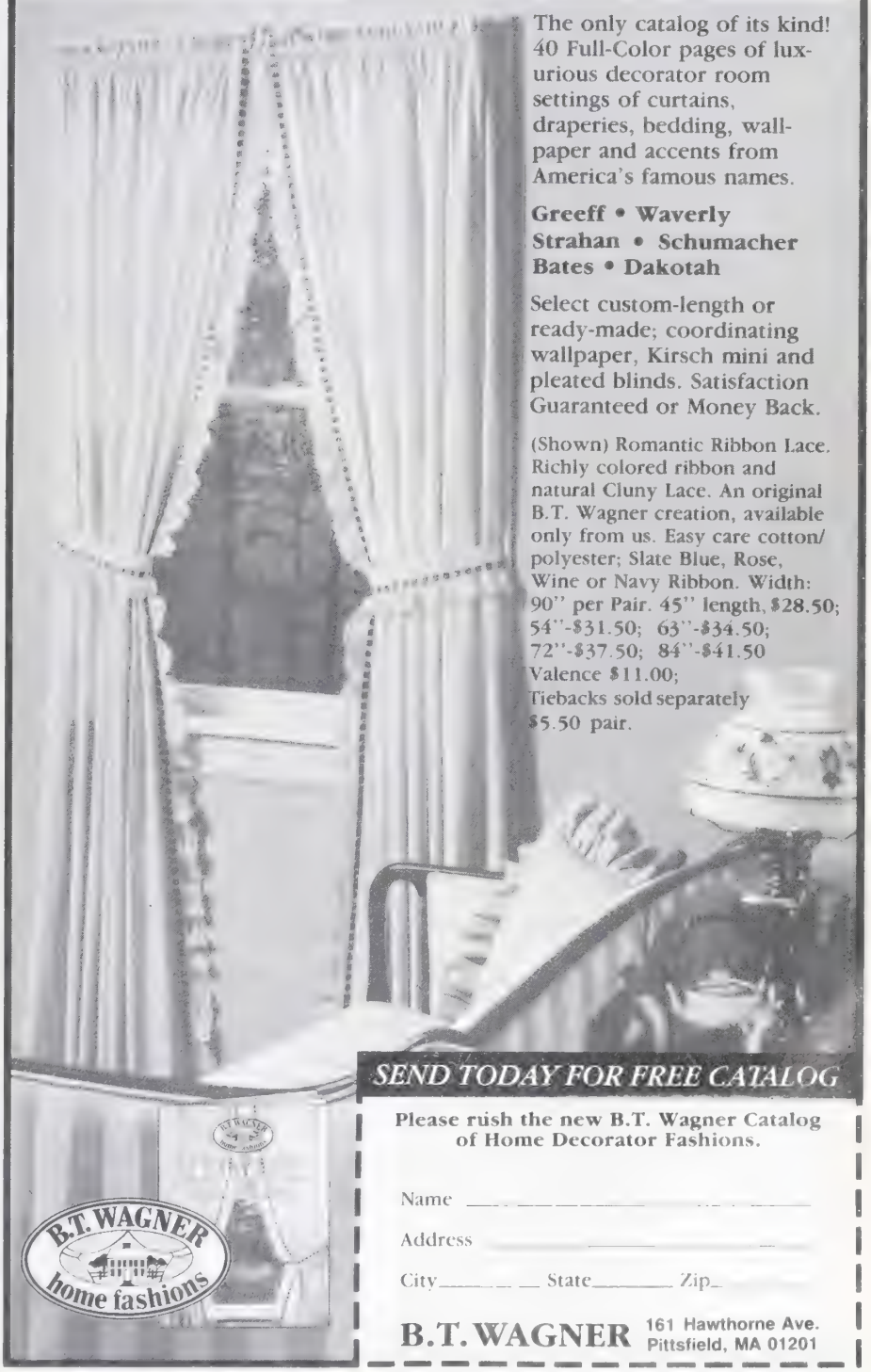
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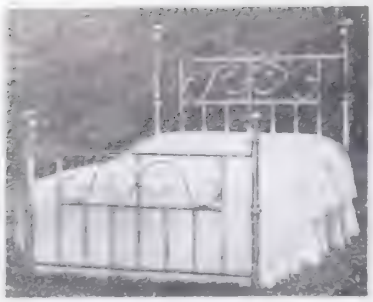
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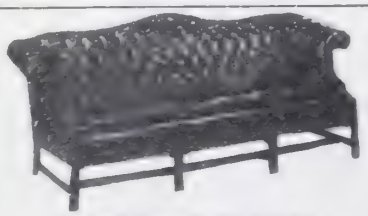
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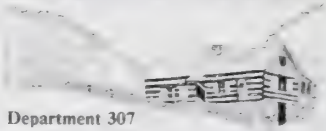
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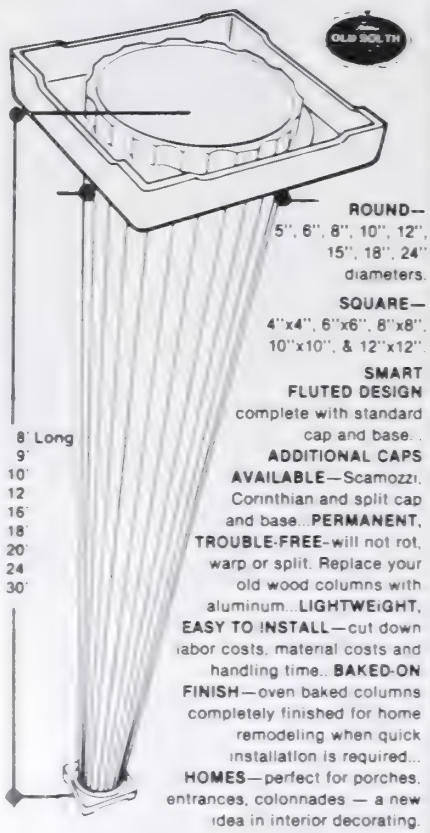
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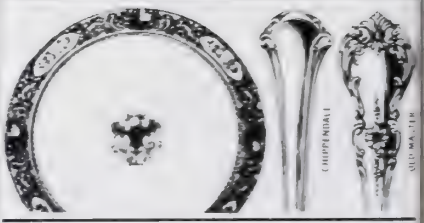
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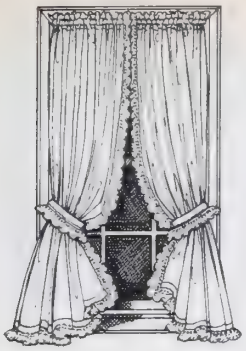
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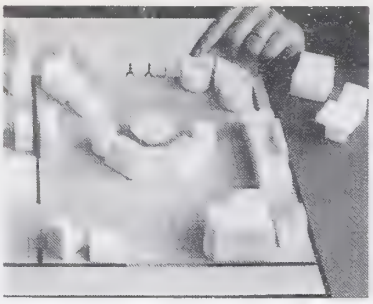
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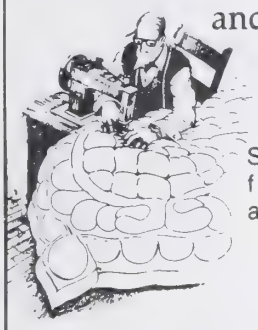
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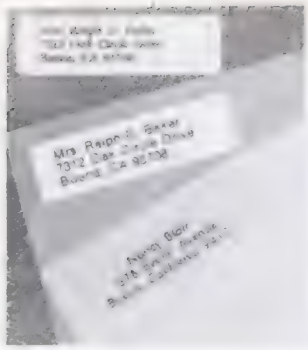
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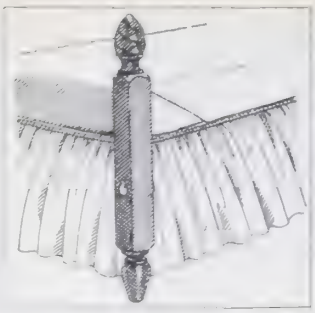
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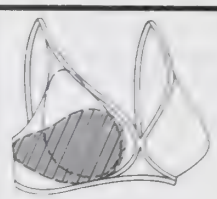
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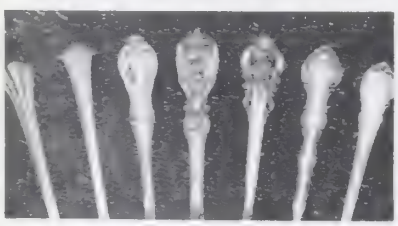
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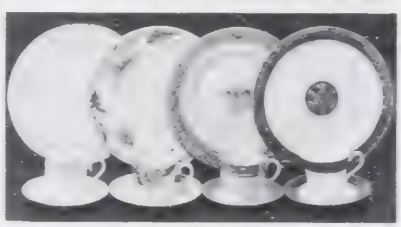
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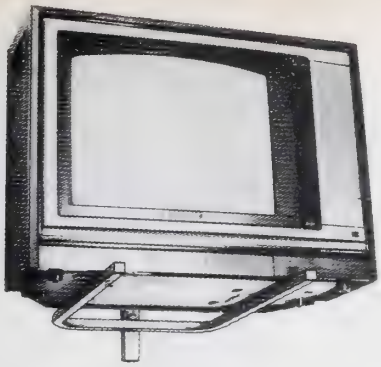
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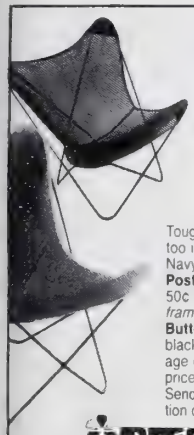
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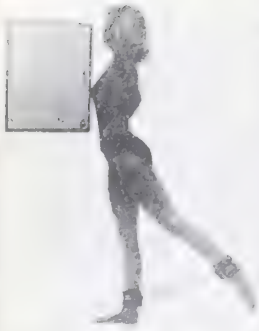
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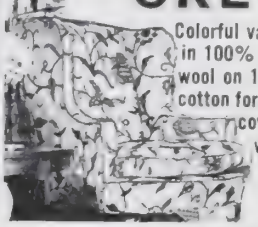


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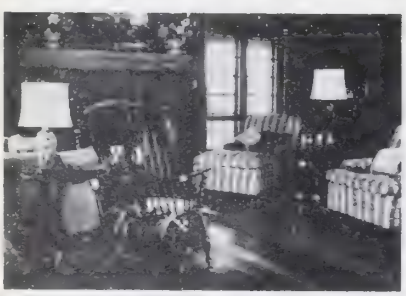
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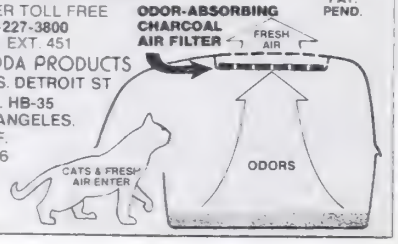
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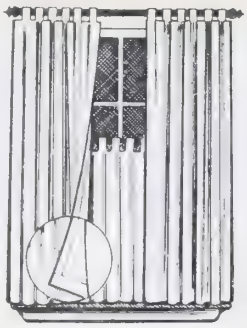
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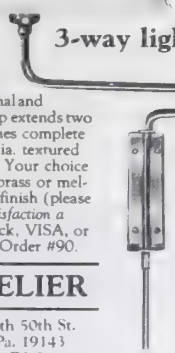
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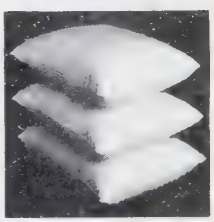
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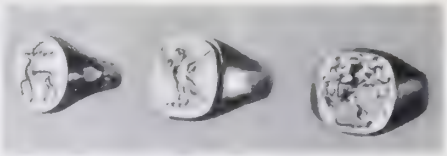
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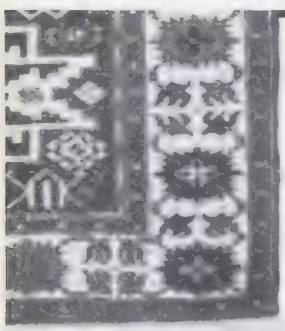


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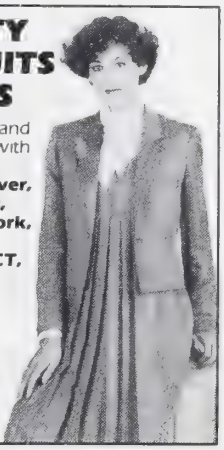
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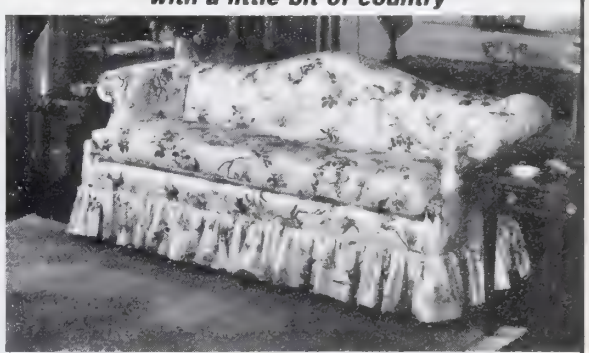
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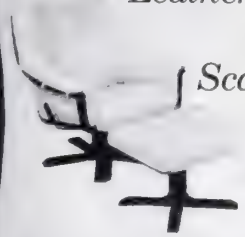


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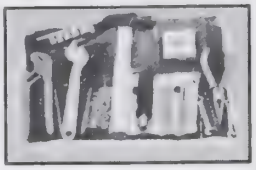
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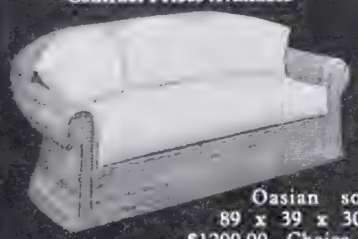
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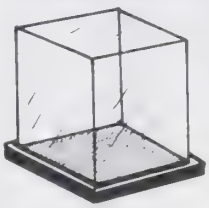
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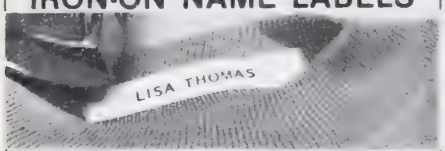
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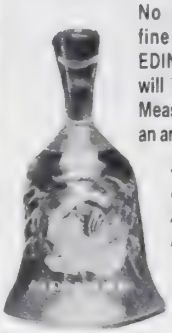
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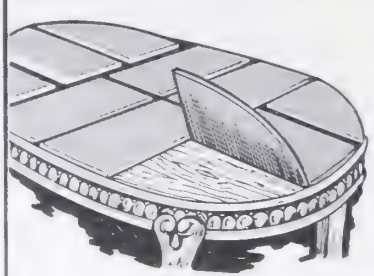
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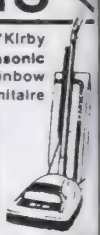
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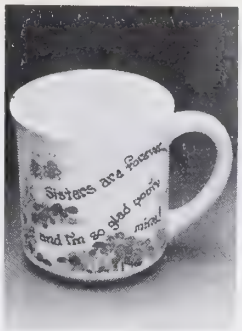
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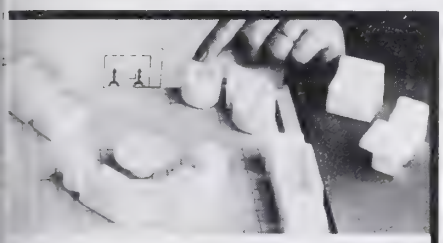
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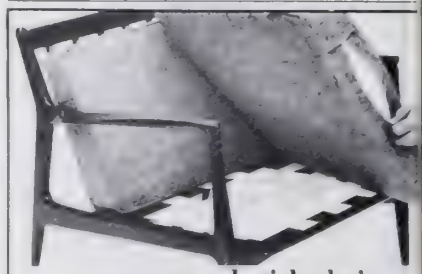
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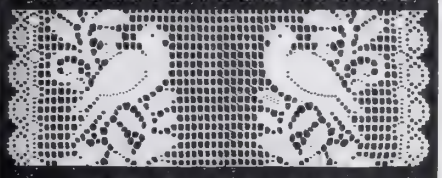


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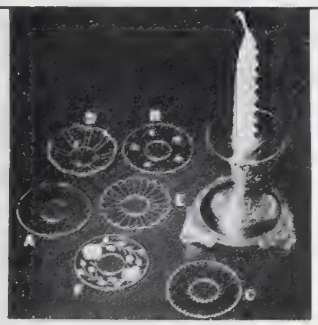
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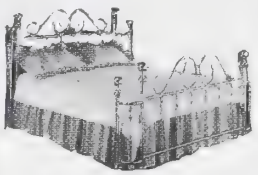
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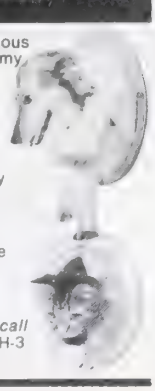
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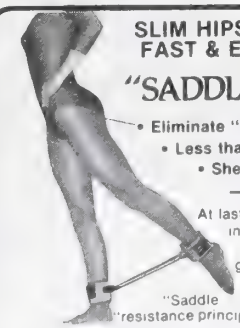


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PRODUCT INFORMATION

Continued from page 136

Company (M), 135 Raritan Center Parkway, Raritan Center, Edison, NJ 08837.

FLORIDA-STYLE DECORATING

●*Pages 78 and 79:* **Cotton dhurrie rug**—Stark Carpet (T), 979 Third Ave., NY 10022. **Plaid fabric on pillow** from Dek Tillet Green River Works Ltd.—Patterson, Flynn & Martin Inc. (T), 950 Third Ave., NY 10022. **Limoges turquoise porcelain plate**—R & R Robinson (R), 1290 Third Street South, Naples, FL 33940.

●*Pages 80 and 81:* **Striped rag rug**—Stark Carpet (T), 979 Third Ave., NY 10022. **Coffee table covered in vinyl wallpaper**—Brunschwig & Fils (T), 979 Third Ave., NY 10022. **Blue upholstery fabric** #6027-452 on love seat, chair, daybed, 100 percent rayon—Stroheim & Romann (T), 155 E. 56th St., NY 10022. **Driftwood daybed** #DB 17001, product of mainland China—China Seas Trader (T), 2510 Northwest 16th Lane, Pompano, FL 33064. **Butterfly chair** #M-131 designed by Edward Tuttle, rattan with rawhide bindings—The McGuire Co. (M), 1201 Bryant St., San Francisco, CA 94103. **Coffee table, pillows, étagere; twig plant stand painted white, white shell dish**—R & R Robinson, 1290 Third Street South, Naples, FL 33940. **Hand-thrown porcelain vases and lidded jars,** air-brushed color over glaze, waterproof by Norman Bacon—Sweetheart Gallery (R), 34C Pinker St., Woodstock, NY 12498. **Blue plate, pink tray, small vase,** all lacquered—Phillip Mueller (T), PO Box 73, Knickerbocker Station, NY 10002.

●*Page 83:* **Floral tablecloth**—Brunschwig & Fils (T), 979 Third Ave., NY 10019. **Pink and plaid pillow fabric** from Dek Tillet Green River Works Ltd.—Patterson, Flynn & Martin Inc. (T), 950 Third Ave., NY 10022. **Chairs, antique muffin stand, English late 19th c., imported; plates and accessories**—R & R Robinson, 1290 Third Street South, Naples, FL 33940. **All flowers and plants** from Cindy and Bob Brett—Fantastic Flowers (R), 4400 E. Trail, Naples, FL 33940.

HOUSES WITH SKY RIGHTS

●*Page 85:* **Architect:** Karen Jacobson, 41 W. 33rd St., Fifth floor, NY 10001. **Shadow Rose bed linens**—Martex/Westpoint Pepperell (M), 1221 Avenue of the Americas, NY 10019. **Sawtooth Variation quilt,** c. 1930; **European pillow shams**—Thos. K. Woodard (R), 835 Madison Ave., NY 10021. **Armchair, c. 1820; spice cabinet,** c. 1860—Swedish Cottage (R), 1281 Madison Ave., NY 10128. **Table** #1785—Evergreen Antiques (R), 1249 Third Ave., NY 10021. **Wool weave rug**—Elizabeth Eakins (R), 63 Thompson St., NY 10012; 1053 Lexington Ave., NY 10021. **Basket lamp**—Bloomingdales (R), 1000 Third Ave., NY 10022. **Small painting, creamware covered bowl**—Vito Giallo (R), 966 Madison Ave., NY 10021. **Banks on chest; Penwork House, cast iron cottage; cast iron Flatiron Building**—Philip Pfeifer (R), 900 Madison Ave., NY 10021. **Floral face screen**—Trevor Potts (R), 1011 Lexington Ave., NY 10021. **Chinese bowl,** c. 1750; **dresser jar, Birmingham 1913; Victorian perfume jar; Victorian silver and crystal dresser jar**—R. Brooke Ltd. (R), 138½ E. 80th St., NY 10021.

●*Page 86:* **Architect:** Smith and Thompson, architects, 412 Cathedral Parkway #21, NY 10025. **Landscape architect:** Gary Gruber, 250 W. 102nd St., NY 10025.

●*Page 87:* **Thebes armchair, Randolph & Hein plinthe**—LCS Inc. (T), 1059 Third Ave., NY 10022. **Mosaic KD2975 dhurrie rug**—Kamdin Dhurries (R), 791 Lexington Ave., NY 10021. **Pillows**—Futon Shop (R), 178 W. Houston St., NY 10014. **Yellow mohair throw**—Woolworks (R), 838 Madison Ave., NY 10021. **Chinese bowl, red box, basket, porcelain box**—John Rosselli (T), 255 E. 72nd St., NY 10021. **Celadon vase, yellow bowl, blue and white jar**—Limited Editions (T), 253 E. 72nd St., NY 10021.

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●*Page 95 (top):* **Coeur à la creme wicker basket**—Bridge Co., 214 E. 52nd St., NY 10022.

KITCHEN ESSENTIALS

●*Page 102:* **Ceramic vegetables**—Fitz & Floyd (T), 225 Fifth Ave., NY 10010. **Sweetheart mold**—John Wright Co. (MO), N. Front St., Wrightsville, Pa. 17368 (800) 233-9364. **The Pizza Crisper**—Chicago Metallic (M), 800 Ela Rd., Lake Zurch, IL 60047. **SinkMate sprayer**—Teledyne Water Pik® (M), 1730 E. Prospect St., Fort Collins, CO 80525 ■





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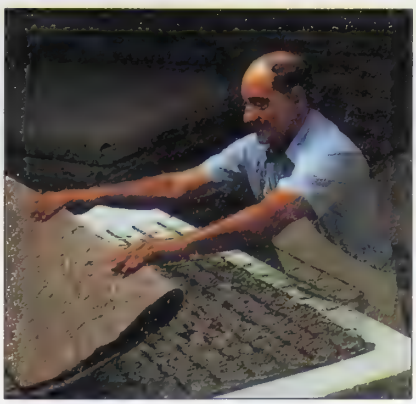
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ALLEN FURNITURE, NEEDHAM HEIGHTS, MA
To help you find the right seasonal palette for your home join guest experts from House Beautiful and the home furnishings industry for "Seasonal Color" seminars the week of Feb. 25 to March 2. For information and reservations call Mary Turschmann: (617) 449-1900.

BAMBERGER'S, NJ, PA AND DE
"Seasonal Color" decorating seminars will be held to help you choose the colors right for your home. Find out why color is an important decorating tool. Join House Beautiful editors and Bamberger's interior design staff for 3-week classes. Paramus, NJ; Feb. 26, March 5 and March 12 call: (201) 843-9100. Furn. Dept., Christiana Del: Feb. 21, Feb. 28 and March 7, call: (302) 366-5800. Furn. Dept., King of Prussia, PA: Feb. 13, Feb. 20 and Feb. 27 call: (215) 337-9350. Furn. Dept., Monmouth, NJ: Feb. 20, Feb. 27 and March 6 call: (201) 542-1212, Furn. Dept. Reservations recommended.

BAYLES FURNITURE, ROCHESTER, NY
House Beautiful's "How to Find Your Color Personality" seminars will be presented. For details call (716) 244-7300.

J.H. BIGGAR, PASADENA, CA
"Seasonal Color" decorating for your home will be presented in House Beautiful's "How to Find Your Color Personality" program. Call for reservations: (818) 792-6136.

BREUNER'S, SAN FRANCISCO, CA
Join Clare Revelli, House Beautiful color consultant, and editors from House Beautiful for "How to Find Your Color Personality" seminars. Find out what seasonal palette is right for your home. For reservations call the Breuner's store nearest you—Thurs., March 14, 7 P.M. Sacramento North: (916) 331-9933. Fri. March 15, 7 P.M. Stockton: (209) 477-8151. Sat., March 16, 2 P.M. Campbell: (408) 378-9400. Sun., March 17, 2 P.M., San Carlos: (415) 592-1133.

G. FOX & CO., HARTFORD, CT
Learn how "Seasonal Color" can help you decorate. Join a House Beautiful representative for the "How to Find Your Color Personality" seminar Thursday, Feb. 19, 12:15 to 1 P.M. For further information and reservations call (203) 241-3159.

GEORGETOWN MANOR, LONG ISLAND, NY
Thursday, March 21, Georgetown Manor's interior design staff will host House Beautiful's "How to Find Your Color Personality" seminar on "Seasonal Color" in these locations—West Hempstead: (516) 486-6100; Lake Grove: (516) 585-1800; Westbury: (516) 333-3500; Farmingdale: (516) 293-7390. Reservations are recommended.

J.H. HARVEY, WHITE PLAINS, NY
Learn the importance of color as a decorating tool. House Beautiful's "How to Find Your Color Personality" seminars will be held in March. For further information and reservations call (914) 948-6333.

JOSKE'S, HOUSTON, TX
Decorating seminars designed to help you find your color personality will be held: Feb. 19 at Willowbrook—1 to 2 P.M. and 7 to 8 P.M. Feb. 20 at Galleria—1 to 2 P.M. and 6 to 7 P.M. Feb. 21 at Town & Country 1 to 2 P.M. and 7 to 8 P.M. Call for Reservations: (713) 439-5142

HESS'S, HARRISBURG, PA
Join home furnishings experts for "Seasonal Color" seminars and House Beautiful's "How to Find Your Color Personality" program: March 14 and 15 and on March 16 during Hess's Spring bridal program. Call for reservations and further information: (717) 564-8300.

LAZARUS, COLUMBUS, OH AND INDIANAPOLIS, IN
House Beautiful's "Seasonal Colors for the Home" seminars will be presented on March 8 and 9. For further information and reservations, call (612) 463-2700.

MACY'S, NY AND CT
Join House Beautiful and Macy's interior design experts for "Seasonal Color" seminars. Learn how the right color palette works for your home. Mon., March 25 at Roosevelt Field, NY—12:30 P.M., lunch, call (516) 746-8200, ext. 350. Tues., March 26 at Stamford, CT—12:30 P.M., lunch, call: (203) 964-1500, ext. 350. Wed., March 27 at Herald Square, NYC—12:30 P.M., lunch, call: (212) 560-4154. Thurs., March 28 at Staten Island, NY—12:30 P.M., lunch, call: (212) 761-3000. Thurs., March 28 at Herald Square, NYC—6 P.M., cocktails, call: (212) 560-4154. Reservations required.

MEIER & FRANK, PORTLAND, OR
Meier & Frank will host House Beautiful's "How to Find Your Color Personality" seminars on March 8 and 9. Find out which seasonal color palette is right for you. For further information and reservations call (503) 223-0512.

WAYSIDE FURNITURE, MILFORD, CT
Wayside Furniture will sponsor House Beautiful's "Colors For All Seasons" program, Sunday, March 10 during the annual "Spring Home Show" at the Stamford Plaza Hotel in Stamford, CT. For further information call (203) 878-1781.

At press time the following stores were still planning events. Contact them for times and information regarding the seminars:

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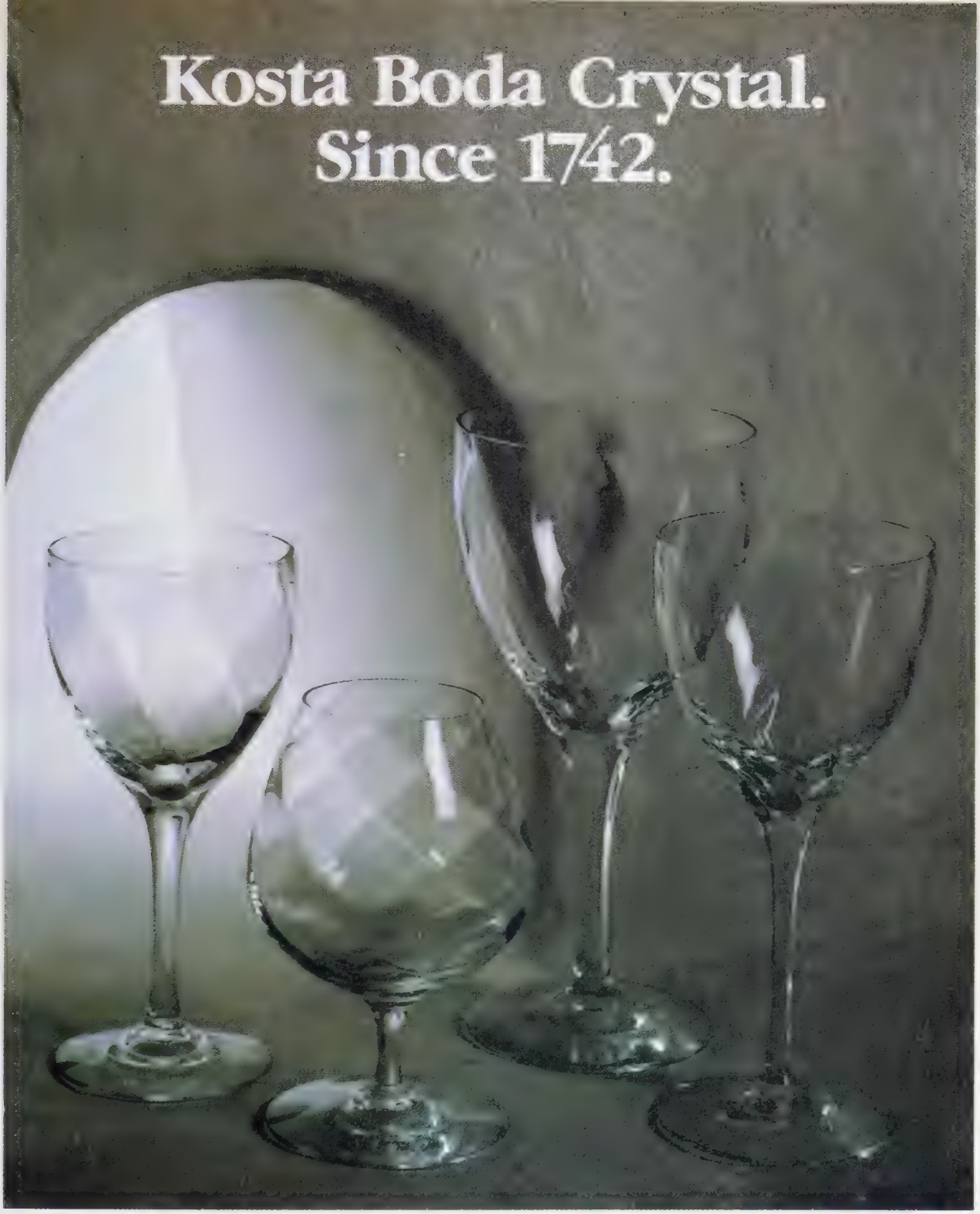
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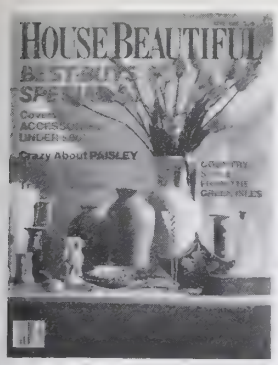
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On the cover: Believing that good design doesn't have to be expensive, our editors scouted the market for the best buys in sofas ($329 to $999), lighting ($59 to $160) and all manner of accessories.

Above, from left: Ceramic lamp with gray linen shade, $59, Conran's. Terra-cotta vases, $8 and $23; candlesticks, $14 and $17; Faroy. Chinese jar, $25, Bloomingdale's. Blue vase, $25; vanilla vase, $33; Tierra Royal Potteries. Faience leaf dessert plates, $27 for four, Neuwirth. Champagne glass, $6, Toscany. Majolica berry basket, $25, Haldon Group. Shagreen box, $60, Barneys New York. Ceramic faux marble candlestick, $25, Bloomingdale's. Etched-glass decanter, $20, Marketplace Manhattan. Table, Girard-Emilia. *(For more best buys, see pages 92 to 97.)* Photograph by Tom McCavera.

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DECORATING AND DESIGN

International Design: Greece's Country Style 47

Greek Islands 61
An International Country Style built on simplicity

Crazy About Paisley 78
With the passion for Victoriana, exotic patterns return

Best Buys 92
Decorating accents at appealing prices

ARCHITECTURE

A French Farmhouse Revived With Provencal Esprit 74

CREATIVE LIVING

Blending a Trio of Barns Becomes a Space Adventure 82

FOOD AND ENTERTAINING

Five Seafood Adventures 109
Entertaining Plus 114
Wine and Good Spirits 116
Kitchen Essentials 118
Quick Cook 120
Microwave Corner 122

GARDENING

Botanicals by Sybil 98
Fashioning a garden variety of prints

Garden Guide 160

REGULAR FEATURES

Thinking Aloud 13
At Home With Antiques: Hand-Carved Decoys 17
HB Marketplace: Art Deco Encore! 20
View From Thornhill Farm 30
HB Lookout 34
Travel: Guide to International Country Style 57
Your Collectibles 105
Where to Find It 107
SPECIAL SECTION: Remodeling Guide 139
Product Information 163
Window Shopping 169
Pace Setter Stores 188

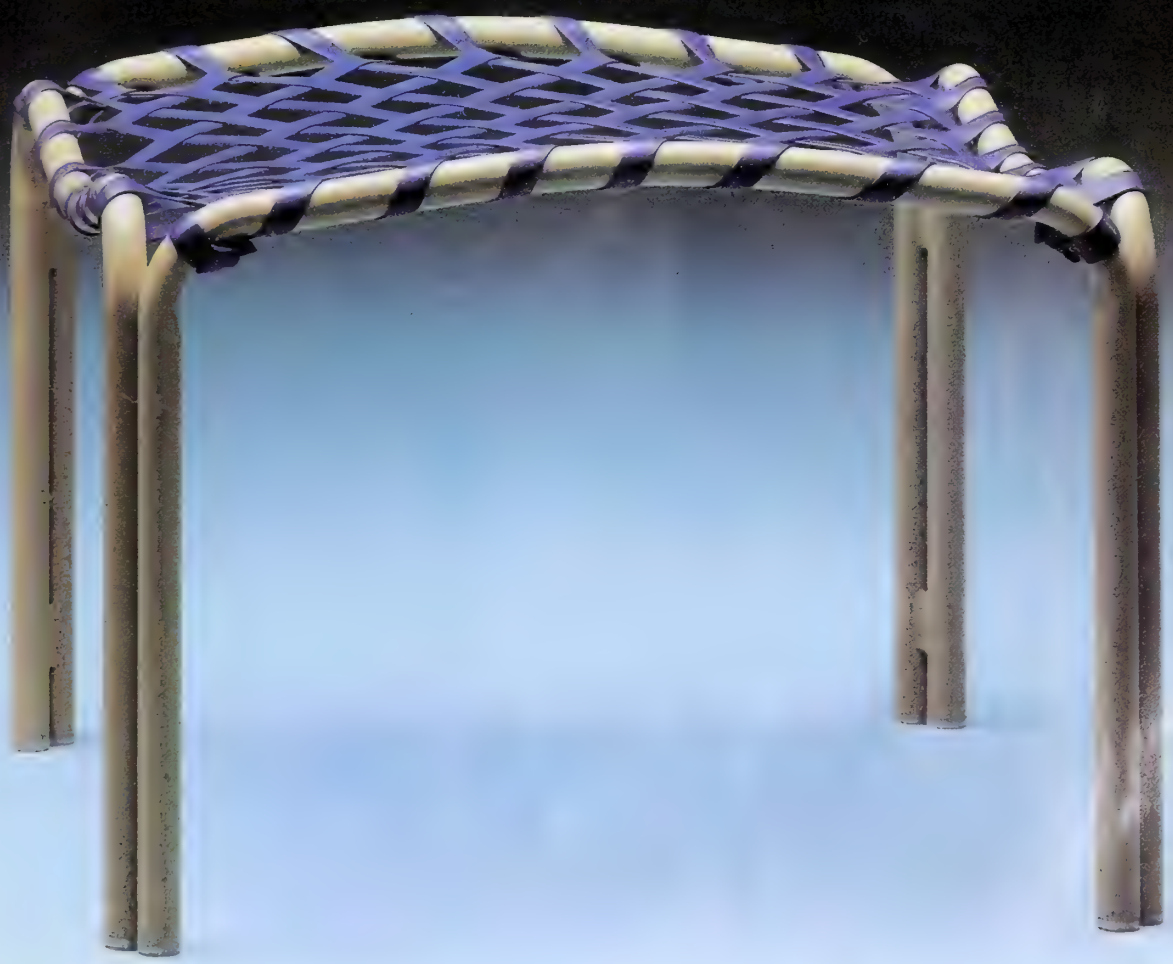


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THINKING ALOUD

"MY FAVORITE LIVING ROOM IS OUTDOORS"



LILO RAYMOND

Those of you who are regular readers of this column are aware of my passion for outdoor living, porches and gardens. You won't be surprised to know that I'm ready to take my morning coffee out on the terrace as soon as the snow is brushed aside. If I invite friends over for an alfresco lunch, I hand out sweaters and hope for their indulgence. Nothing makes me feel better than being outside. It's that exhilarating freshness that seems like a gift. As much as I love houses, my favorite living room is outdoors.

Your own outdoor living room can be as tiny as a city terrace, as spacious as a deck, as romantic as an Irish garden. What makes it a magical extension of your house is you. Think of your yard as an actual room—decorated by nature (complete with a sky-blue ceiling and clouds that *aren't* trompe l'oeil). For sunset dinners and Sunday morning newspaper reading what can rival a rain-washed setting, scented by honeysuckle, with serenades provided by the birds!

Whenever I've had a chance to design a house, I've always included a protected place where the sun shines. On the earliest spring day I love to sit on a sheltered balcony and bask in the sun as if I were a deck chair on the old Queen Mary. What a great way to push aside the winter doldrums! Some people save sunning for the beach in the summer, but that pleasure always seems more special to me in April, a little out-of-season treasure.

Kids, with their unbridled imaginations, have the best instincts of all when it comes to enjoying outdoor spaces. One corner of a yard can be a fortress one day, a princess's castle the next. One of my most vivid and cherished childhood memories is that of reading books high up in an old tree of my family's Midwestern home. What I loved most was the total privacy, the sheer pleasure of having an outdoor hideaway where I could let my imagination take over and do the things I usually did indoors.

Most of us, I suspect, harbor a longing for a secret garden, the kind conjured up by romantic English country houses and that wonderful book, *The Secret Garden*, written by Frances Hodgson Burnett in 1911. In this charming tale, every bit as appealing today, the 10-year-old heroine, a sour child, is brought to life by the joy of tending her secret garden, safe from the adult world.

Wouldn't it be grand to have your own "secret garden"? It could be a tiny pocket—just barely big enough for an easy chair and your favorite flowers—tucked behind tall, full shrubs. Or it could be a romantic white gazebo, fashioned from a kit. With wisteria or clematis climbing its timbers, its dappled sunlight would be a wonderful place to steal away for a few moments of reflection.

One way to expand the idea of a secret garden is to frame your yard with a privet hedge, with an arch cut out as a doorway. Even a vine-covered arbor that guests walk through will give that feeling of entering a special world. If you want to share your not-so-secret garden with your friends, think about what makes indoor living so pleasant and try to recreate that atmosphere outdoors.

You might want to bring out pretty chairs and a colorful cloth to skirt a table. Sturdy hurricane globes and candles can provide the glow, as can tall torches "planted" in your garden. In the area of furniture, manufacturers are responding to the growing interest in outdoor living with some of the handsomest designs in years—from reproduction Chippendale benches to wrought iron Victorian chairs and sleek modern designs. Of course no seat is more romantic than a bench built around a big old tree.

And then, there are always the lessons of history. The ancient Chinese and Japanese built palaces, pavilions and homes with small, serene, picture-perfect gardens. In Gary Jennings's *The Journeyer,* Marco Polo describes a house where he stayed in the city of Hang-zho in China with "... its own garden, with a lotus pond in the middle and a flowering tree overhanging that. The gravel of the winding paths was ... raked into graceful patterns.... a large seated stone lion ... guarded the doorway between house and garden." Outside the walls of those sanctuaries lurked unknown dangers and disarray (not unlike our world today), but inside the little gardens restored and nurtured the spirits of the inhabitants.

Of course in climates like Greece, the wonderful integration of indoors and out is a centuries-old tradition as well *(see pages 61 to 73).*

Perhaps a look at some other older cultures and their ideas, plus a little imagination and your own creativity, will inspire a new dimension in enjoyment for you and your family ... a new outdoor living room experience. ■

JoAnn Barwick

JoAnn Barwick
Editor



Time won't tell on a Mannington floor.

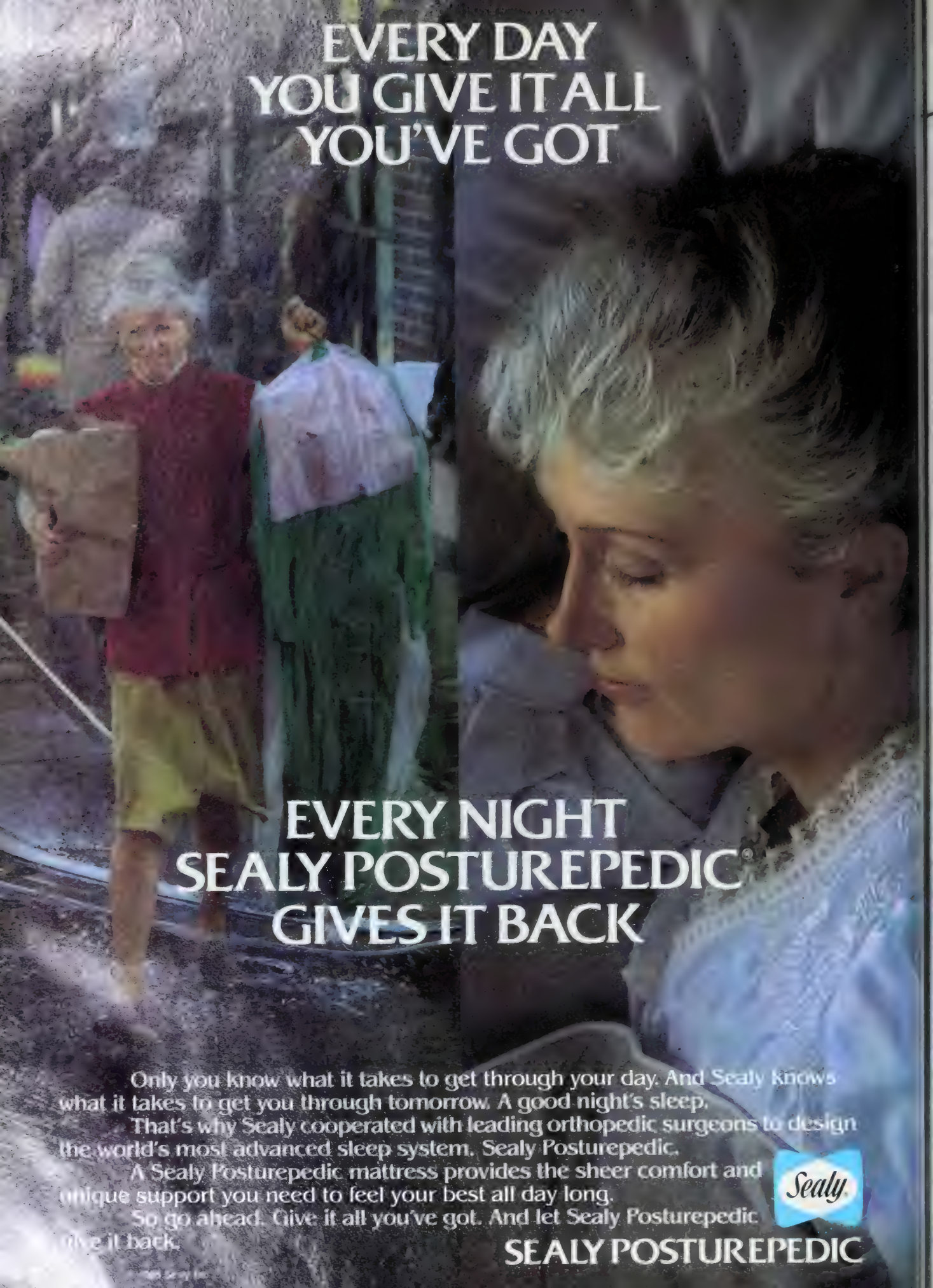
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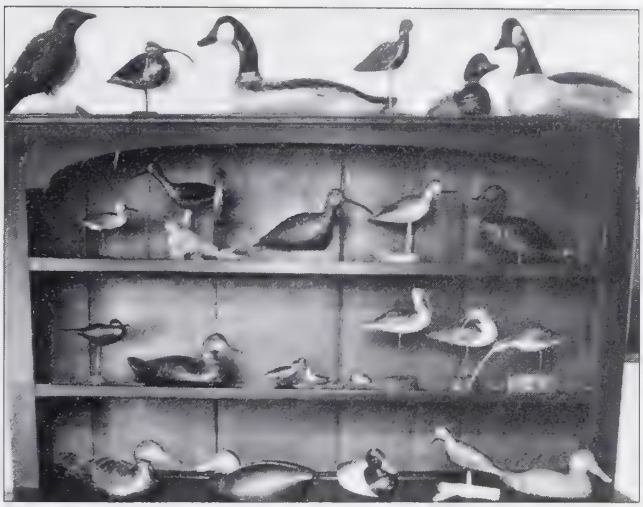
AT HOME WITH ANTIQUES

HAND-CARVED DECOYS "ARE CHERISHED NOW AS CHARMING, WHIMSICAL, NOSTALGIC WORKS OF FOLK ART THAT RECALL OUTDOOR PLEASURES . . . AND PRICES ARE ON THE RISE"

By JIM POWELL

Ever since people developed a taste for delectable waterfowl, they have lured birds by using decoys fashioned from rocks, coconuts, stuffed skins, papier-mâché, canvas, barrel slats and other materials—but wood became the material of choice.

There are two types of decoys: those that float on water like contented ducks and geese, and those, especially shorebirds, that were mounted on a rod, then stuck in sand to look as if they were scanning the surf for food. Decoys are typically the size of the depicted species, though some may be bigger to ride well in rough waters.



Decoy collection: a covey of turn-of-the-century treasures

The best decoys are cherished now as charming, whimsical, nostalgic works of folk art that recall outdoor pleasures, and prices are on the rise. The current auction record is a startling $48,000 for a preening Canada goose by the Massachusetts carver Elmer Crowell. Most decoys, however, are under $1,000. If you aren't bent on buying rarities or works by famous carvers, good decoys can be found for a couple of hundred dollars.

While the technique of luring game birds with decoys is quite ancient—an illustration exists of Egypt's King Tutankhamen holding what looks like decoys—they came into their own during the 19th century. Because of the prodigious numbers of birds that migrated along the eastern United States hunters became connoisseurs who knew which decoys attracted waterfowl and which did not. These hunters provided fowl for fancy restaurants until the Migratory Bird Treaty Act outlawed market gunning in 1918, and the tradition of fine decoy carving waned.

William Mackey, author of *American Bird Decoys,* 1965, is one of the collectors credited with helping to make decoy-collecting fashionable. In 1969 the Metropolitan Museum of Art first acknowledged the beauty of decoys by exhibiting two superb merganser duck decoys. Then, after Mr. Mackey's death in 1972, his collection of 2,600 decoys was auctioned at Richard Bourne Inc., of Hyannis, Mass. They brought $660,000.

Collectors favor decoys of the 19th and early 20th centuries when the best carvers worked. But age has little impact on value; recent decoys may be so weathered they look old. What counts most is lively carving in a distinctive style.

Early carvers are known because they worked with paper patterns, many of which survive in museums as well as private collections. These patterns provide a major link between carvers and their work. Since many decoys were repainted after they left a carver's shop, and few bear brands or other identifying marks, overall shape is the key to attribution.

The most esteemed early carver is Albert Laing from Rahway, N.J., who settled in Stratford, Conn., in the mid-19th century and conjured decoys that were works of art. His scarce decoys can easily exceed $5,000.

In Massachusetts as nowhere else, an astonishing diversity of styles flourished. The sizes, positions and styles varied. Nantucket shorebirds are among the earlist decoys, dating from before 1850. Prices range from the low hundreds to the low thousands.

Along Cape Cod, Joe Lincoln of Duxbury was a meticulous craftsman noted for his scoters and Canada geese. Stamped Lincoln on the bottom, they usually sell for $500 to $1,000. Elmer Crowell of East Harwich excelled with natural poses and subtle painting. His shorebirds may sell for several hundred dollars, while rare ducks like a red-breasted merganser will top $10,000.

Maine carvers produced big, striking decoys. Gus Wilson of South Portland, for example, is rated as the Rodin of decoy carvers. His prices begin around $500 and may climb past $5,000.

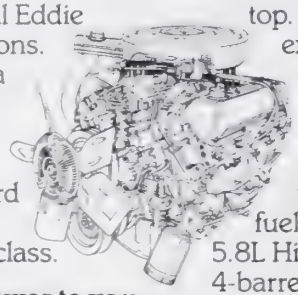
Long Island is a treasure trove of magnificent decoys. Carvers turned out decoys appropriate for each region—ducks and brant on the North Shore, shorebirds on the South Shore. Thomas Gelston, who lived in Sheepshead Bay and sum-

(Continued on page 128)

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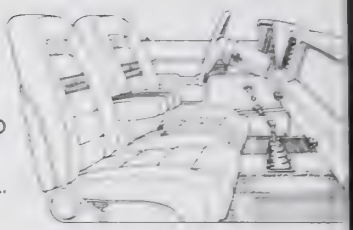
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ART DECO

One dazzling object can polish a room's whole image. These Deco designs bring back images of a golden era...

The 1925 Paris International Exposition of Decorative Arts and Modern Industry became Art Deco's debut. The geometric style, stemming from ancient Egyptian and Mayan influences, is now being reproduced to meet popular demand. *Inset opposite:* The Pelham chair, $595; adjustable Chroma table, a copy of one designed by Eileen Gray in 1927, $245; torchère lamp, $75; all from Conran's. Handmade wool rug, designed by Juan Gris in the '20s, is $2,500 from Museum of Modern Art. Nouveau Artists has the poster reproduction of Cassandre's "Normandie," $60. Vienna Finger table designed with graceful lines by Joe Duke for the Gallery of Applied Arts, $5,500. Arno silver picture frame with linear engravings, $90, by Christofle; Art Deco clock, $230, and champagne flutes, four for $36, The Horchow Collection; Alessi wine cooler is from D.F. Sanders, $110. The telephone, c. 1930, has been rewired for today's jacks by Deco Deluxe, $225. *Right:* King Richard candlesticks **(1)** designed by architect Richard Meier for Swid-Powell, $240 each; glass perfume bottles **(2)** from The Horchow Collection, $55 for the set; Bakelite hand mirror **(3)**, $240 for three-piece set, The Belle Epoch; **(4)** Night Set water glass and carafe, $17.50, Bloomingdale's; the Nina lamp **(5)** designed by architect Henry Smith-Miller can be used either as a table lamp or wall sconce, $350; Mikasa Deco place setting **(6)** from Jenny B. Goode, $65 for five pieces; sterling coffee pot **(7)** is Christofle's new Deco showpiece, $660; Classic martini glasses **(8)** $33.50 for six, Trifles; "Tuxedo" plate **(9)** designed by Gwathmey-Siegel, for Swid-Powell, $50; Nymph Silhouette Lamp **(10)**, $175, and the mirror faced Art Clock **(11)**, $75, from B. Altman; Alessi Mayan silver basket **(12)**, $45, D.F. Sanders, and stainless steel cocktail shaker **(13)**, $18.95, Manhattan Ad Hoc ■

Editor SARAH ATWATER MAYER

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Introducing

Brides of America

A charming collection of porcelain collector dolls portraying the American Bride from colonial times to the present day



Shown smaller than actual size of 12" in height.

Now a new chapter is written in the history of porcelain dolls: a ew, original, and authentic collection of costume dolls devoted to ıe American Bride...

Collector dolls of incomparable beauty...and meaning!

he *Brides of America* series spans more than two centuries. The ›stumes are historically accurate and meticulously tailored. The olls are breathtaking.

Indeed, they should be! If ever there is a day in a woman's life hen she looks her most beautiful, joyous, and radiant, that is her edding day. There is no lovelier costume than a young woman's ridal attire. No other theme could have such enchantment, harm... and fascination.

For bridal attire has a history all its own – a history that will come › life in this collection as never before. Together, the twelve dolls in ıe collection will portray the different styles in bridal attire from olonial times to the present day.

Each doll's costume will be historically authentic and tailored by hand.

ach bridal gown will be authentic down to the smallest details. And please note: Each doll will be costumed in *full* attire – gown, il, petticoat, and pantalets and will be tailored by hand.

Notice the embroidery. The ruffled flounces. The floral appliques nd corsages. Whatever is authentic and appropriate to the period faithfully recreated. And wait until you feel the fabrics. The fine oft satin. The crisp starched linen.

Each doll will be made of fine imported porcelain – individually painted by hand!

ach doll will be expertly crafted of fine imported porcelain – head, ands, and feet – for the same delicate look (and feel!) of the amous collector dolls of the 1800's. Facial features will be exquiitely sculptured. And each doll will be individually hand-painted o that her complexion perfectly complements the color of her hair – which will be coiffed in the style of the period.

Each doll has her very own precious personality.

ach doll is a joy. And each is unique – endowed with a precious ersonality all her own. There's *Julia: A Victorian Bride,* whose own features the fine embroidered lace so typical of the Victorian eriod. *Catherine: A Gibson Girl Bride* is dressed in a gown with igh wing collars and leg-of-mutton sleeves. The gown is recreated rom an actual Charles Dana Gibson design. *Betsy: A Bride of the lapper Period* steps straight out of the roaring twenties. Notice he casual bob hairdo, the swept-back veil, and the straight-fitting rop waistline of her gown – all authentic to the period.

From the more distant past comes *Sarah: A Frontier Bride* lressed in an apron-style pinafore gown that's distinctly American n style. The embroidered bonnet, too, is typical of the period – he 1830's and 40's.

When completed, your collection will consist of twelve stunning ride dolls – each beautifully different from one another – repreenting more than two centuries of American fashion.

Each doll will come with her own display stand and serially-numbered Certificate of Authenticity.

With the display stand, you will be able to display each prized doll vherever you like – on a table or a shelf, on a mantle, or in a cabnet with your other prized collectibles.

Each doll will be accompanied by a Certificate of Authenticity ›earing your individual serial number – establishing that each loll is part of your registered collection. The Certificate will also ›rovide a biography of each doll – who she is, exciting details ıbout her wedding, and all the distinctive features of her authentic ›ridal attire.

A remarkable value.

These dolls are available exclusively from the Danbury Mint. When ou can find dolls of comparable quality and size in stores, you night expect to pay up to $100. But the Danbury Mint is able to nake each doll in the *Brides of America* collection available to you ıt just $55. And there is no extra charge for the stand! This emarkably low original issue price is payable in two convenient nonthly installments of $27.50 each. You may have each monthly nstallment charged to your VISA or MasterCard. You may cancel our subscription at any time.

To start your collection, send no money. Simply complete the ıttached postpaid reservation application and return it promptly.

Heirlooms to be handed down with love from generation to generation.

These American Bride dolls will be a source of lifelong pleasure – each doll will be an heirloom – treasured now and treasured for all omorrows. Do mail your reservation today!



Sarah • Frontier



Betsy • Flapper

Shown smaller than actual size of 12" in height.


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Only from DuPont



They have a secret life together—when Dad leaves for work. Tuesday, it was little feet trying on high-heeled shoes for fun. And pearls. And cleaning lipstick off the bathroom mirror. Thursday, there were warm chocolate chip cookies and her in bows clutching antique paper dolls (a little too tightly).

And today was spent silently wishing that little girls didn't really grow up. As they lived and relived childhood together, tumbling and giggling in the elegant softness of their Cabin Crafts world.

Cabin Crafts Carpets. For priceless memories in all colors and textures. And with a superior soil and stain resistance—even a five-year wear warranty—to ensure the lasting beauty of life at home. For years to come.

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TIPS ON CARING FOR GOOD

Furniture



BY INTERIOR DECORATOR

ANN MCKENZIE

Q. After years of use, my favorite marble-top coffee table is stained. Is there any way to remove these stains?

A. Furniture polish can be used to clean and protect marble—don't use soap because the alkali can cause dull spots. For tougher stains, gently rub the area with a pasty mixture of water and baking soda. Let it stand just a minute or two (any longer could dull the finish). Rinse and wipe clean with a damp cloth.

Q. My mother used soap and water to clean her wood furniture. Is this a good way to care for modern wood surfaces?

A. Some manufacturers recommend soap and water for periodic cleaning. However, furniture polishes and dusting aids, which are formulated with special cleaning and shining ingredients, are quicker and easier to use.

Q. I've always used Endust to dust and clean wood furniture. Last week, I saw my neighbor spray Endust on a mop to dust her floors. Are there other household jobs Endust can help with?

A. ENDUST® Dusting and Cleaning Spray is great for cleaning venetian blinds, and can be sprayed on a feather duster to pick up dust inside lamp shades. Because ENDUST contains no wax, you never have to worry about wax build-up. So, spray it directly on your tables, wood paneling and cabinets, or on your dust cloth for everyday dusting of knick-knacks, books—anywhere dust collects.



Questions about Endust? Call toll-free 1-800-632-1684.

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VIEW FROM THORNHILL FARM



By DEE HARDIE

Spring is the season of reward, and the country seems to know about it first. Canada geese, constant as the season itself, head north again, flying a low, neat chevron in an early spring sky. And all around the house I pick young dandelion leaves and wild violet blossoms, purple ones as well as the Confederates—the blue and the gray—for the first natural salad of the year.

Spring is special to us because it was April when we first moved to Thornhill, some 30 years ago. It had been a winter of discontent, to borrow from William Shakespeare, a winter trying to make an old house live again. We pruned away dead wood, we plumped up the rooms with color. We wore ourselves out. But then came the spring of hope and we finally moved in.

My mother helped by hanging the kitchen curtains she had made, brown and white gingham, and *not* asking any searching questions, while my father painted the front fence white and wondered, quite out loud, how in the world we thought we were going to handle 60 acres. "Dad," I kept telling him, "the deed reads '59.6 acres, more or less,' " as if that made any difference. But he, a practical man, worried about his young innocents abroad in a new country.

Somehow we've survived, and in the spring we know there is nowhere else we would rather be. It's Maryland countryside at its best, the greenest of green. And there are the garden rainbows—the blush red of the tulips, the yellow daffodils, small blue grape hyacinths. In the vegetable garden the rows are waiting, patiently, for the last frost before I plant the first peas. And nearby I watch the tips of the asparagus push from their mounds like small soldiers in green pointed helmets coming over the hill. The first dinner of asparagus is the first hurrah.

My most glorious gift of spring is when our pear tree blossoms, a graceful balloon of white over an open porch. Here long before we arrived, it is a legacy we treasure. Yet it almost didn't survive.

When we added the side porch, the builder, a man of no nonsense, saw no reason why the tree should get in his way. It was a country war. And we clung to that pear tree as if it were a sinking ship. We stood firm and we won. The tree, now taller than the house, is our canopy of white in the spring, our green umbrella of shiny leaves in the summer, and our sole orchard of pears in the fall.

One of my favorite authors, the English country novelist Angela Thirkell*, often used family trees as background. In one book, *The Brandons*, the daughter Delia calls to her mother: "I say, mother, let's have coffee under the chestnut." I like to think that's my kind of world, devout Anglophile that I am, but *we* party under the pear!■

*Angela Thirkell, who some compare to Anthony Trollope (but I think she's even better), wrote 32 novels from 1933 to 1961. I hope your neighborhood library still has some of her books.


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One of today's most gifted wildlife artists
creates his first ever collection of porcelain plates.

The Country Diary

by Geoff Mowery



Each plate crafted in fine porcelain and decorated with a border of pure 24 karat gold.



Limited First Edition.
Available exclusively from Franklin Porcelain.
Advance Subscription Deadline: April 30, 1985.

Two baby rabbits sharing a summer day with a brightly colored butterfly . . . a pair of chipmunks enjoying a tempting lunch amid the crocuses of a springtime garden . . . a squirrel gathering nuts for the winter. It is in small, perfect moments like these that nature weaves its special charm.

And it is his rare ability to capture such perfect moments that has brought the work of wildlife artist Geoff Mowery into increasing demand from galleries and private collectors. For Mowery is not only a master of realism, he possesses an extraordinary gift for capturing the personality and charm of the animals he portrays.

Now, for the first time in his career, Geoff Mowery will create an entire collection of works to be issued in a form particularly treasured by collectors—a series of beautiful *porcelain plates* depicting small animals in their natural surroundings through all twelve months of the year.

Each of these original works of art has been commissioned by Franklin Porcelain exclusively for "The Country Diary" porcelain plate collection.

Each plate portrays a different animal —in a different month of the year. To capture the ever-changing beauty of field and woodland, Geoff Mowery will portray each animal in a different setting—during a different month. And the result is a marvelous chronicle of the country year. One that depicts some of nature's most delightful creatures at their enchanting best.

In the April plate, for example, a curious young fox invites a reluctant mouse to a game of hide-and-seek. The July plate depicts a raccoon sharing his field of ripe corn with a very busy bumblebee. And the November plate shows a squirrel gathering nuts for the winter.

Every one of the plates in the collection has a fascination that is irresistible. For, as the authoritative art review *Southwest Art* commented: Mowery "captures animals in those secret places and brief moments when man never sees them [and] interprets Nature's manifest textures and attitudes, along with its intangible secrets."

Art so real it draws you into the scene. Geoff Mowery's art possesses such a rich play of light and shadow . . . such movement and vitality that it seems to draw the viewer right into the scene. And every time you look at each of these enchanting vignettes you will discover something new.

To capture the full scope of Geoff Mowery's intricate artistry, each plate will measure a full nine inches in diameter. And each will be crafted of fine imported porcelain, whose luster and transluscence beautifully enhance the rich hues and subtle tones of the art. And each will be framed with a border of *pure 24 karat gold.*

Individually, each plate is an enchanting work of art. Displayed together they form a gallery of woodland art that will enhance your home for years to come.

The artist's premier works in porcelain. First Edition available for a limited time only. The twelve beautiful plates in Geoff Mowery's Country Diary collection—his first work in this medium—will be of special interest to collectors. For this First Edition is the *only* one that will bear the artist's signature and the First Edition designation





on the backstamp of each plate.

In the tradition of fine porcelain, the twelve plates in this First Edition will be issued for a limited time only and the total number of sets issued will be permanently limited to the exact number of valid subscriptions entered by December 31, 1985.

The collection of twelve plates will be sent to subscribers at the rate of one every other month. The price for each plate and its display stand is $55, payable in two monthly installments of $27.50.

To enter your subscription mail the application below to Franklin Porcelain, Franklin Center, PA 19091 by April 30.

RABBITS
by
Geoff Mowery
"...a quiet moment in the June forest"
LIMITED FIRST EDITION

FRANKLIN PORCELAIN
A FRANKLIN MINT COMPANY

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Advance Subscription Application

Valid only if postmarked by April 30, 1985.

Limit: One collection per applicant.

Franklin Porcelain
Franklin Center, Pennsylvania 19091

Please enter my subscription for Geoff Mowery's *Country Diary* —consisting of twelve plates to be crafted for me in fine porcelain.

I need send no money now. The plates are to be sent to me at the rate of one every other month. I will be billed for each plate in two equal monthly installments of $27.50,* with the first payment due in advance of shipment.

**Plus my state sales tax.*

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Plate shown smaller than actual 9-inch size.

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MOVING PLACES

Our kudos for 1984's movies with the best interiors: ***The Bostonians*** *(right),* shot at Château-sur-Mer in Newport, R.I., and superb locations such as the Gibson House Museum in Boston. It overflows with splendid Victorian details and furniture borrowed from the local Museum of Fine Arts. ***Swann in Love,*** one of the lushest looks at Edwardian Paris, is full of interiors to rival a Renoir. ***Amadeus,*** filmed in Czechoslovakian castles and mansions, re-creates royal Vienna from the damask-covered walls to gilded chandeliers. Also noteworthy: ***Greystoke,*** for the post-jungle scenes shot in Blenheim; ***Careful He Might Hear You,*** for Aunt Vanessa's Victorian mansion; and ***A Sunday in the Country,*** for the grandfather's house.



Shapely Gardens

A topiary horse and rider galloping after a yew fox and hounds greets you at the entrance to Ladew Topiary Gardens. Inside, a hand with a "V" for victory and a menagerie pose *(left)* in the sculpture gardens. Inspiration abounds in theme gardens—from roses to water lilies to irises. First to bloom when Ladew opens April 21: the wild garden. For a free brochure and the gift shop's list of tabletop topiary frames, write Ladew Topiary Gardens, 3535 Jarrettsville Pike, Monkton, MD 21111. ►

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Luxurious carpets made of Anso IV nylon give you more than just toe-tickling textures, eye-catching colors, and dazzling beauty. They give you proven performance.

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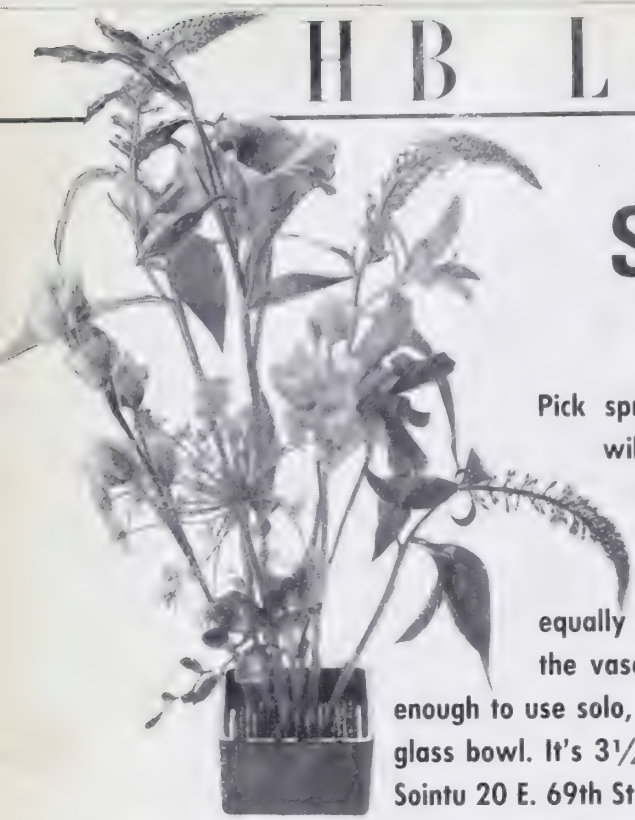
* See warranty label for details.

Best of all, every Anso IV carpet is backed by Allied's 5-year wear warranty.

With that kind of performance coupled with this much beauty, Anso IV carpets are bound to be your cup of tea.

Smart carpets start with Anso IV® Nylon

ALLIED Fibers



Shopping around

Pick spring's first flower and it will look strikingly sculptural in this minimal vase. Add a bouquet's worth of blooms and they'll be equally easy to arrange, thanks to the vase's brass prongs. Weighty enough to use solo, it also can be set inside a glass bowl. It's 3¼ inches square, $34 ppd., Sointu 20 E. 69th St., NYC 10021; catalog, $2.

Did You Know?

Decades after his infamous Levittown, N.Y., William J. Levitt is developing a second town from scratch. But Poinciana, Florida (near Orlando), won't have look-alike houses—"our major mistake." Its record 26,000 units will vary from town houses ($40,000) to three-bedroom homes ($60,000). • The design world will be thinking pinker when Lord & Taylor, NYC, capitalizes on this color trend. Its spring promotion will feature pink products, from lacquered plates to a room setting in a pink clapboard cottage. • Where can you see acres and acres of wildflowers this spring? In New York City! Thanks to a donation of $95,000 worth of seeds, meadows being planted by the city's active gardening groups will bloom along roads and in tens of thousands of vacant lots. The angel behind the gift: Norm Thompson, the Oregon-based mail order company.

French Bench

One of the chief architects of Art Nouveau, Hector Guimard designed sinuously detailed houses, the Paris Metro entrance and this Parisian park bench. Artfully reproduced in white oak and cast iron, it's 48 inches wide and $800 at Loggia Design, 18 E. 22nd St., NYC 10010.



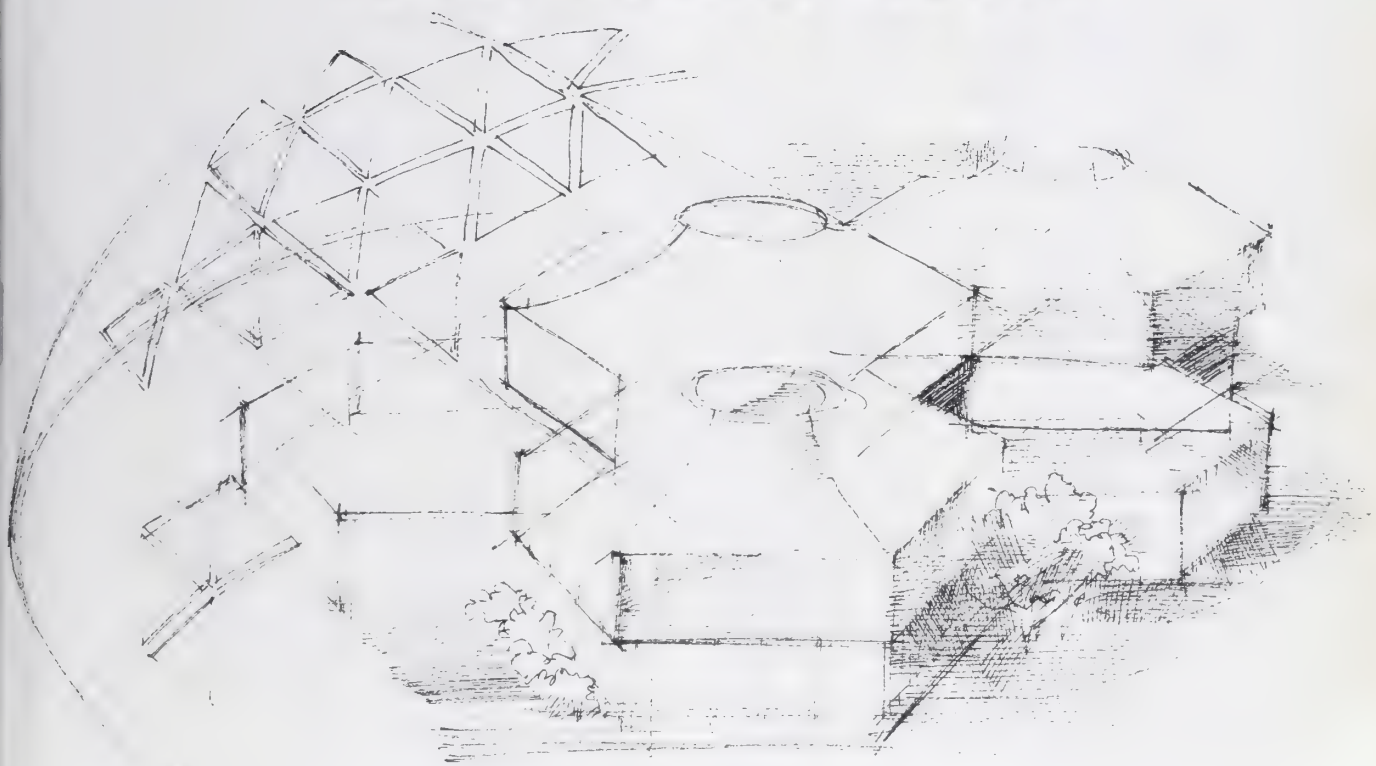
Playing House



That architect David Stiles grew up with an indoor Victorian playhouse much like this one may account for his imaginative designs. His range includes cottages and barns for adults as well as play spaces that secure kids' curiosity. For example, in the Dalton School nursery *(above)*, New York City, he says he "wanted to create something related to the home that the children were leaving." The result was the 7-by-8-foot gingerbread playroom. His other constructions for kids range from tree houses to fantasy beds, including a Hansel and Gretel-like house built around a little girl's bed. For more on Mr. Stiles's work, read his *Easy to Make Children's Furniture* (Pantheon, $8) and *The Kid's Fort Book* (Avon, $2.25), or contact him at 161 E. 91st St., NYC 10128. ►

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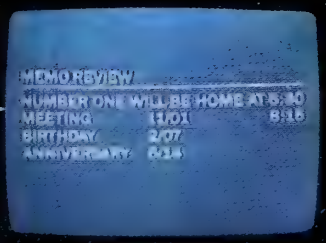


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Just what is HomeMinder? It's a highly intelligent system that lets you run your home more conveniently from virtually anywhere inside your house or from many different locations outside the house. In fact, the HomeMinder™ System could be the ultimate home convenience.



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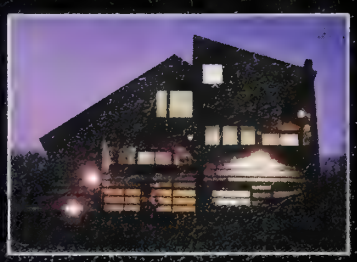
At the push of a button, you can light a driveway, turn down the air-conditioning, and more, all from your TV set. Even better, anywhere there's a push-button telephone, there's a direct line to HomeMinder. So you can actually call and have your house lit by the time you get home. Or even leave a message on your TV screen.



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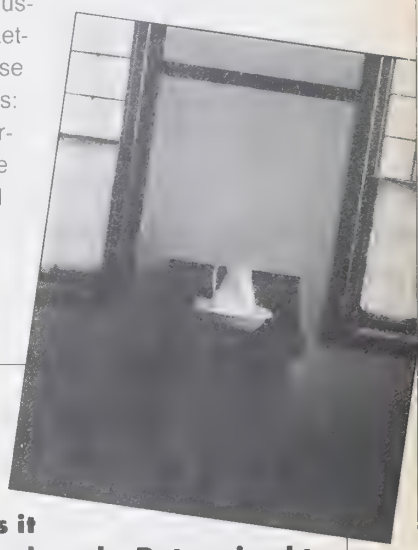
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*Kings. 4 mg "tar," 0.3 mg nicotine av. per cigarette, FTC Report Mar.'84.



Not to be missed...

One of the best hunting grounds for artful accessories and furniture such as Thomas Svec's striking cherry chair *(left),* $600, is The Washington (D.C.) Craft Show, April 26 to 28. • In the Victorian era, eating well—with the right asparagus tongs and sardine servers—was a sign of social status. Now it's the subject of "Savory Suppers and Fashionable Feasts: American Dining 1850 to 1900," opening April 20 (through 1986) at the Strong Museum, Rochester, N.Y. • What elevated Chinese basketry from a folk craft to a luxury was lacquer, at times considered more precious than bronze. This lustrous art is explored in "Chinese Lacquer with Basketry Panels," March 30 to June 3 at the China House Gallery, NYC. • Back in bloom after a 15-year hiatus: The New York Flower Show, March 20 to 24, featuring imaginative terrace and backyard gardens by the Horticultural Society. • Furniture by Mackintosh and Wright will help salute the 50th anniversary of the Walters Art Gallery in Baltimore with "Design 1900–1940: From the Collection of the Metropolitan Museum of Art," through April 28.



Good Reads

Shaker furniture has been well documented, but Shaker buildings have not. Linda Butler's astonishingly beautiful photographs *(right)* in *Inner Light: The Shaker Legacy* (Knopf, $30) prove that the famous Shaker sense of scale and perfection of detail prevailed throughout their architecture just as it did in their chairs and cupboards. Determined to bring sunlight in, they used large exterior windows as well as interior ones. June Sprigg writes a lovely accompanying text describing the quality of this light and also Shaker daily life.

NEW SLANT ON SHELVES

Lean four poles on the wall, add a set of graduated shelves and what do you have? One of the most ingenious knock-down wall systems we've seen. This version *(right)* is 10 feet long, 7 feet high and available by mail for $750 plus shipping. A "starter" set of two poles and five 39-inch-wide black metal shelves is $250 (add $100 for a desk top). The source for such ingenuity: SEE, Ltd., 118 Spring St., NYC 10012.



Newly launched by interior designers Carolyn Walton and Leora Douek, the firm offers some of Europe's best, affordable designs at retail—including the adjustable "Zag" chair *(left).* Comfortable as a dining or desk chair, it can be converted to a barstool by moving its seat to a higher slot on its "ladder" back. Available with a white, black, chrome or red metal frame, "Zag" is $150 plus shipping.►

SHELVES PHOTOGRAPHED BY ZAP TH ATHON

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Now there's a GE refrigerator that actually watches out for you.
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The 2800 dishwasher is truly a marvel of advanced engineering.
With the touch of a fingertip, you can instantly program it for extra-dirty loads, energy-saving light loads or even the more delicate washing of crystal and china. Touch another pad, and you've



automatically set it to start at a more convenient time. And the 2800's high-tech readout panel keeps you informed of every step of the wash cycle and even lets you know if the wash arm is blocked. Which makes our 2800 the smartest GE dishwasher you can buy.



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Computer science comes to cooking with our JKP77 Built-in Cooking Center.
On top, a highly innovative microwave oven that you program to automatically defrost and cook your meals. It uses the Dual Wave™ microwave system which is designed to cook meals evenly. On the bottom, a conventional oven with some pretty unconventional features. Like a Cook Code Control which lets you take time-saving shortcuts for frequently prepared dishes. And a self-cleaning feature that saves you time and labor.
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Since only Kahlúa tastes like Kahlúa, it's incomparable for turning good into great. We give you the scoop in our recipe book. Do send for it. Our treat. Kahlúa, Dept. Q, P.O. Box 8925, Universal City, CA 91608.

...beautiful to enjoy...beautiful to give. If you'd like extra recipe books to give with it, we'll be happy to oblige.

People





SEWN TOGETHER

As quilt lovers know, April showers bring a flowering of patchwork—with the advent of the annual *Quilt Digest*. A gallery of dazzling (but previously unpublished) antique and contemporary quilts, the volume offers the curatorial talents of Roderick Kiracofe *(left)* and the editorial skills of publisher Michael Kile. This year's *Quilt Digest* ($15.95) essays topics such as Quaker quilts and the life of an Alabama pioneer woman, re-created through her quilts. To order, write to The Quilt Digest Press, 955 14th St., San Francisco, CA 94114. *Quilt Digest* 1 and 2 are $12.95 each; add $1.50 for postage.





A NEW FOLK SPIRIT

Ship's braiding, house trim, a jagged board that fit around a brick chimney—it's "found" wood that inspires the appealing shapes of Stephen Whittlesey's furniture, recently shown at the Workbench Gallery in NYC. A painter for 25 years, Mr. Whittlesey ventured into furniture design—and the town dump—to make a table for himself. Soon he was hooked on reworking old wood. The original paint, sometimes peeling, becomes part of his colorful scheme, evoking a new kind of folk primitivism. "Stella" chest *(above)*, $2,400, has green boards from a Victorian pantry.

The Missoni Touch

You know you've encountered a fabric by the Italian fashion duo Tai and Rosita Missoni when your first impulse is to touch its colorful weave. That same tactile sense is stimulated by the Missonis' new sheets *(below)*, available in brights or earth tones at Macy's Private Lives, NYC. To decorate other rooms Missoni style, look for their cottons, linens and weaves for the home, at Ian Wall, NYC, and national design centers.■

FOR MORE DETAILS, SEE PRODUCT INFORMATION

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Greek Country Style is a harmony of ancient and modern design, its simple appeal expressed in spare, cubistic dwellings



Carved from native stone, this house typifies Greece's country style.

By JANE GENIESSE

Around the sacred island of Delos the Cyclades form a circle—birthplace of gods, source of myth and site of a complex and bloody past. As far back as 3000 B.C. the Phoenicians controlled the archipelago. Later the Cyclades were a cultural and trading center of the great Minoan civilization of Crete, which some archaeologists believe collapsed from a tremendous earthquake and resulting tidal wave around 1450 B.C. Later Athens ruled the islands, then Rome, followed by the Venetians and finally the Turks, who were overthrown in 1827 during the Greek War of Independence. But no matter the vicissitudes of history, the Cyclades have remained one of the most exquisite places on earth.

It has to do with cloudless skies and a sapphire sea. It has to do with twisting whitewashed streets, the surprise of a bright blue door curtained in handmade lace and a goat tethered beneath a tamarisk tree. It has to do with grape harvests, windmills, the fresh scent of herbs wafting from terraced hillsides and the sight of an ancient monastery shimmering in the distance. If each of the Cycladic islands has its own special personality, they are nevertheless similar in their tranquil beauty, their simplicity.

It is a simplicity that goes back hundreds of years. Life on these islands changes slowly and the rustic designs that capture our hearts reflect the unpretentious spirit of the people. They live outdoors as much as possible, and their cool whitewashed houses are perfectly adapted to a sun that can be merciless in summer. Walls are as thick as an igloo's and equally cool; architecture is minimal and cubist. A culture comfortable with its past is reflected: Everywhere there is the mixture of the classical and contemporary. Here an Ionic column is incorporated into a balcony, there amphorae—who knows how ancient?—lie scattered by an entryway.

Just as the air is clear, so are the colors. The Cyclades are famous for their brightly painted window frames and doors—usually blue or green, but sometimes ochre or red. Stripes appear at every turn. From a Venetian heritage, there can be cheerful striped poles flanking a churchyard. Striped cotton rugs cover cool flagstone or ceramic floors. Handsome hand-woven fabric, the work of local weavers, is made into striped patterns for sheets or tablecloths—the same blue and white design that is made into clothing found in American boutiques. There is a sense here of the natural and spontaneous celebration of the worth of all things hand-wrought. No house is without crocheted trim along a window or lace to pretty the edge of a bed's counterpane. Even a bus driver will decorate his front window with a yard of handmade lace, a friendly gesture that instantly transforms a public conveyance into a home.

Wood is a rather precious commodity on these arid islands, thus antique furniture is relatively scarce. But you can be inspired by the grace of a carved bench or a prized olive wood table aglow with natural oil. Decorative accents, other than the ubiquitous iconography of a deeply religious people, are equally simple: a hand-woven cloth thrown over a table, an antique pierced metal lamp, a

(Continued on page 50)

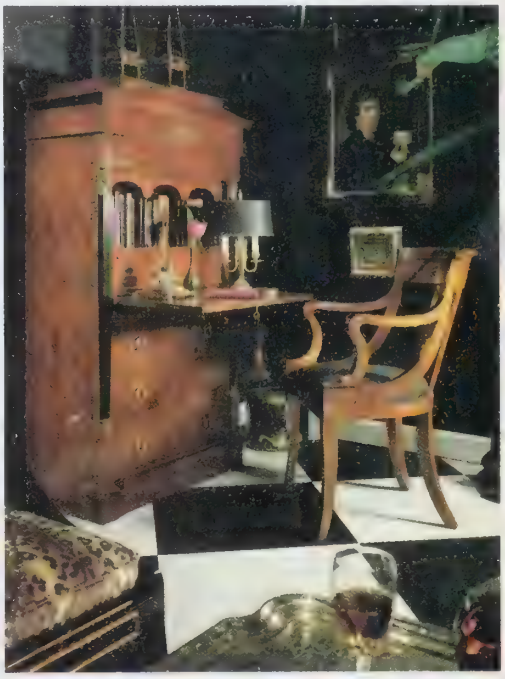
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Continued from page 47

basket filled with fresh fruit.

Except for the ceramics of Rhodes, an island farther east near the Turkish coast that was conquered by Suleiman the Magnificent, Islamic designs that were to have such an impact elsewhere are not much in evidence on the islands.

Earthenware pieces made in the Cyclades have an engagingly individual stamp. Besides the ever present blue and white, there is a variety of glazed wares—usually green or brown—turned out by little villages that are often inaccessible to all but the most persevering traveler.

Lefkes, a mountain town on Paros, is one of these. A tiny hamlet whose marble streets sparkle in the noonday sun, Lefkes is refreshingly free of tourists unaware that some fine ceramics and handworked textiles are made there. Similarly, on Sifnos there is a little fishing town called Vathis that cannot even be reached overland—except on foot. Anyone interested in the pottery made there would have to come by boat from Kamáres, the capital, providing you can read the posted schedule written only in Greek.

Infinitely visual, utterly relaxed, divinely simple, the Cyclades have become a mecca for sun-seekers. Crowds of American, British, German and French youth pour off the daily ferries with their sturdy suntanned legs and back packs, ready to camp on long, sandy beaches. The hospitable policy of the Greek government has made it easy for these young people to visit despite their having little to spend. Yet while it is possible to go "on the cheap," you can spend as easily here as anywhere else in Europe. There is much to buy in the way of regionally crafted home furnishings: crisp linen tablecloths and napkins, intricately cut out and embroidered; flat-woven cotton rugs in cheerful pastels or richly patterned needlepoint rugs and pillows; leatherwork of a great variety; shiny copperware; ceramics; baskets; gold and silver jewelry of delightful originality.

To begin a tour of the islands requires at least a brief stop in Athens. Besides the requisite and ever awe-inspiring visit to the Parthenon on the Acropolis and a stroll through the ancient *Plaka,* anyone interested in Greek-made home furnishings should visit the following shops: Kyvos at Haritos Street, on fashionable Kolonaki Square; The National Welfare Organization, 24 Vou Courestiou Street, to see marvelous needlepoint kilims; and the Center of Hellenic Tradition, 36 Pandrossou Street.

If it is not possible to see all of the Cyclades to satisfy a desire for the special country look, Paros is currently viewed as one of the most popular. You can take a ferry or fly into the three-year-old Parian airport; *Olympic Airways* now has regularly scheduled flights. Parikia, the capital, is lined with simple tavernas along a curved waterfront that is also graced with a picturesque windmill. Here you can while away hours sipping *retsina* and watching the colorful boat traffic in and out of the harbor. On the *agora,* or market street, be sure to drop in on Studio Yria, a delightful shop owned by Monique Mailloux and her husband Stelio Ghikas. Monique, who grew up in Rhode Island, met Stelio when they were art students together. Now he is the designer and she the potter for a handsome line of ceramics that includes such unusual items as seashell sconces and towel racks as well as tablewares and gifts. They also sell curtains edged in handmade lace to enhance any window. Not far from their shop, you can enjoy the romantic setting of Tamarisko, a charming restaurant sheltered beneath vine-covered trellises that natives say offers the best food on the island. As for the studious sightseer interested in going beyond the simple beauty of the place itself, a famous Byzantine church, the Panagia Ekatontapyliani (Church of the One Hundred Gates) is considered one of the most interesting and is one of the oldest in the Aegean. Built in the sixth century, it is close by the Archaeological Museum, which is also worth a visit.

Another special island, Sifnos, has no airport and only a few roads—so to see all of Sifnos you would need a donkey or stout boots. But its unspoiled beauty is precisely the essence of Sifnos's magic. Kamares, the port where the ferry lands, snuggles between high cliffs. Inland, at the end of a steep ride lies the capital, Apollonia, a dazzle of whitewashed buildings silhouetted against a sky as blue as the sea. Eleftheria Nadali has her studio at nearby Ano Petali where she weaves rugs, table coverings and blankets in every shade for little cost.

If the Greek sun and easy pace has slowed you down, Santorini might be that one additional island you decide to find time for. It is quite different from the others and, wrapped in legend, quite the most dramatic as well. Gaunt cliffs soar out of Santorini's great caldera, a vast crater beneath the sea formed by the collapse of the central part of a volcano that, in the view of both Plato and Solon—as well as many modern archaeologists—is none other than the lost Atlantis. It is a lovely sight indeed to look down from the craggy ramparts of Thira, the capital, and behold huge white cruise ships reduced by distance to the size of toys. Being volcanic, Santorini offers beaches covered with polished black stones. It is not uncommon to spot a sidewalk inlaid with these beautiful pebbles alternating with white stones in a mosaic design.

For archaeology buffs interested in the remains of the Minoan culture that once flourished here, there is Akrotiri where an ancient Minoan outpost is being slowly exhumed from layers of volcanic ash. The excavation has uncovered lavish frescoes and Cretan pottery, while a planned museum is in the works. There is much to see on Santorini besides beaches and ruins—including vistas of fertile terraced fields, pretty churches with gay belfries and tiny villages of sparkling cleanliness. Not to be missed is fresh seafood, including octopus. If you are alert you might well see a lone fisherman pulverizing fresh octopus on a rock in time for dinner. As for shopping, Santorini has more sophisticated choices to offer than Paros or Sifnos, particularly in jewelry. For home furnishings there is a distinctive shop near the top of the 600-step staircase that adventurous tourists can mount on donkeyback to Thira. At Manos Sigalas Rombos, selecting from a huge assortment of bright cotton or woolen rugs in wide awning stripes can keep the shopper occupied for hours. A perfect note to combine with the international country look, these floor coverings come in all sizes, at bargain prices. What's more, the owner is happy to ship your purchases home. Rombos, which also offers tablecloths, curtains, pillowcases and bedcovers along with such courteous and patient service, seems to sum up perfectly the good-natured ambience of the Cyclades.■

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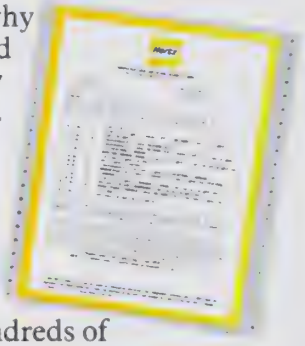


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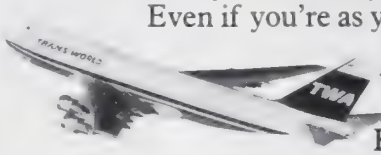


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EXPLORING INTERNATIONAL COUNTRY STYLES: TRAVEL GUIDE TO A HOST OF OLD-WORLD COUNTRIES

By PATRICIA BROOKS

Country styles, we have found from traveling far and wide, are as diverse as the native tongues of specific regions. And, like language, every country has its own forms of self-expression rooted in regional customs and age-old traditions. The country style we've come to call American reflects renewed enthusiasm for handcrafts and rural traditions, many of which have European origins. To explore some of those countries is to discover a tapestry of styles we call International Country.

This special section captures the essence of those styles by way of a multi-country tour pinpointing specific regions, their local color and rural design traditions.



Top: Charming 18th-century cottage set in rural England. *Center:* Such an inviting country hearth is typical of Irish country inns. *Above:* Rustic style typifies the Austrian Tirol.

ENGLAND

The country look in England is reflected in the warm pleasures of an English country house: a comfortable sunlit sitting room with flames lapping at the brass firedogs in the wide, welcoming hearth, glazed chintz or tiny prints covering an array of comfortable chairs.

Everywhere you go in the English countryside you'll find echoes of this scene. It is especially compressed and comprehensible in the stone houses of the Cotswolds and the old manor houses tucked into the windswept landscape of Yorkshire.

England abounds in architectural gems: old country houses turned into welcoming small hotels, such as Buckland Manor (Buckland; phone: 0386-852626). With its log fires, wood-paneled walls, low, exposed-beam ceilings, and sink-into-in-total-relaxation couches, this is the epitome of country comfort.

If you "settle in," you can make the hotel a springboard for exploring such picturebook Cotswolds villages as Chipping Campden, Broadway, Stow-on-the-Wold and Stratford-upon-Avon, and for excursions to the beautiful gardens of Kiftsgate Court and Hidcote Manor (both near Chipping Campden), Ryelands House (Taynton) and Sudeley Castle (Winchcombe, Cheltenham-Broadway Road; phone: 0242-602308).

There are similar hospitable touches at The Greenway (Shurdington; phone: 0242-862352) on the edge of the Cotswolds in the delightful Regency spa town of Cheltenham. The Greenway's lounge, with pink floral chairs and sofas, writing desk and duo fireplaces, is a prelude to unusually inviting guest rooms.

Another marvelous way to visit an English country home is through a program called "At Home Country Holidays." The homes included are livable, comfortable old English country houses.

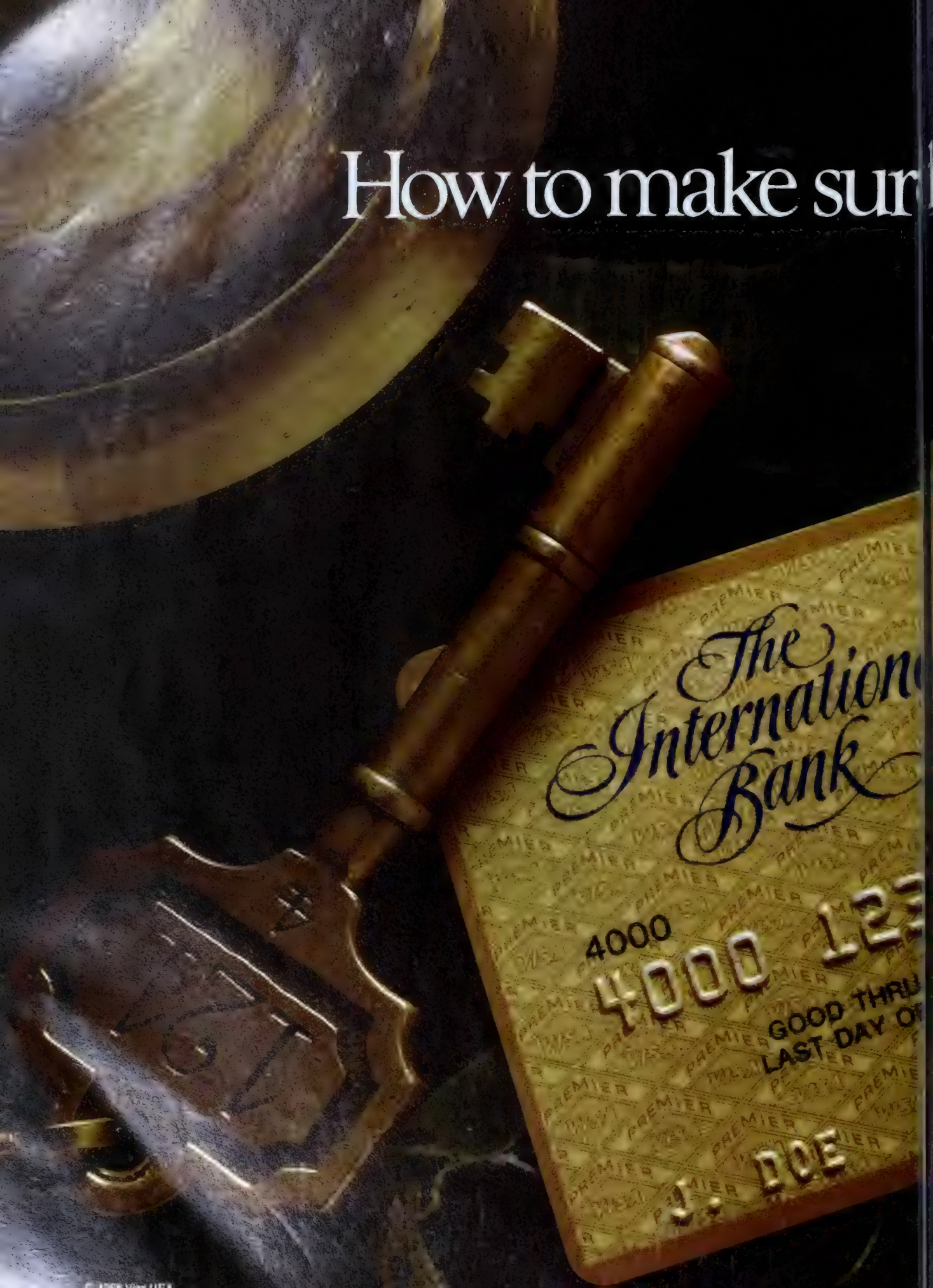
Just outside York is another country house hotel, the newly restored Middlethorpe Hall (Bishopthorpe Road; phone: 0904-641241), a pivotal choice for exploring Yorkshire's many fascinating sights. From the moment you cross the threshold of the 18th-century brick house you feel welcome.

In York itself, have a peek at the Castle Museum (Tower Street; phone: 0904-53611), with its period rooms, Yorkshire crafts, utensils and large collection of Victoriana. Day trips will take you to Fountains Abbey (four miles southwest of Ripon) to see the water gardens, ornamental follies and thrilling vistas; to Rievaulx Abbey (Stokesley Road, Helmsley) with its sweeping views; and to Castle Howard, Coneysthorpe (phone: 0653-84333 Malton) with its collections of furniture and paintings. If you visit the Bronte house in Haworth, have dinner at one of England's best restaurants, The Box Tree (Church Street, Ilkley; phone: 0943-608484).

Checklist for England: "The Country Houses of Britain & Ireland" is a tour program offered by British Airways and Abercrombie & Kent International. Call British Airways or a travel agent for specifics. • Laura Ashley's retail collection can be viewed in five London and eight

(Continued on page 131)

TOP PHOTO - HERSMEAD MEDIA AND BOTTOM PHOTOS, FLYER LEWIN


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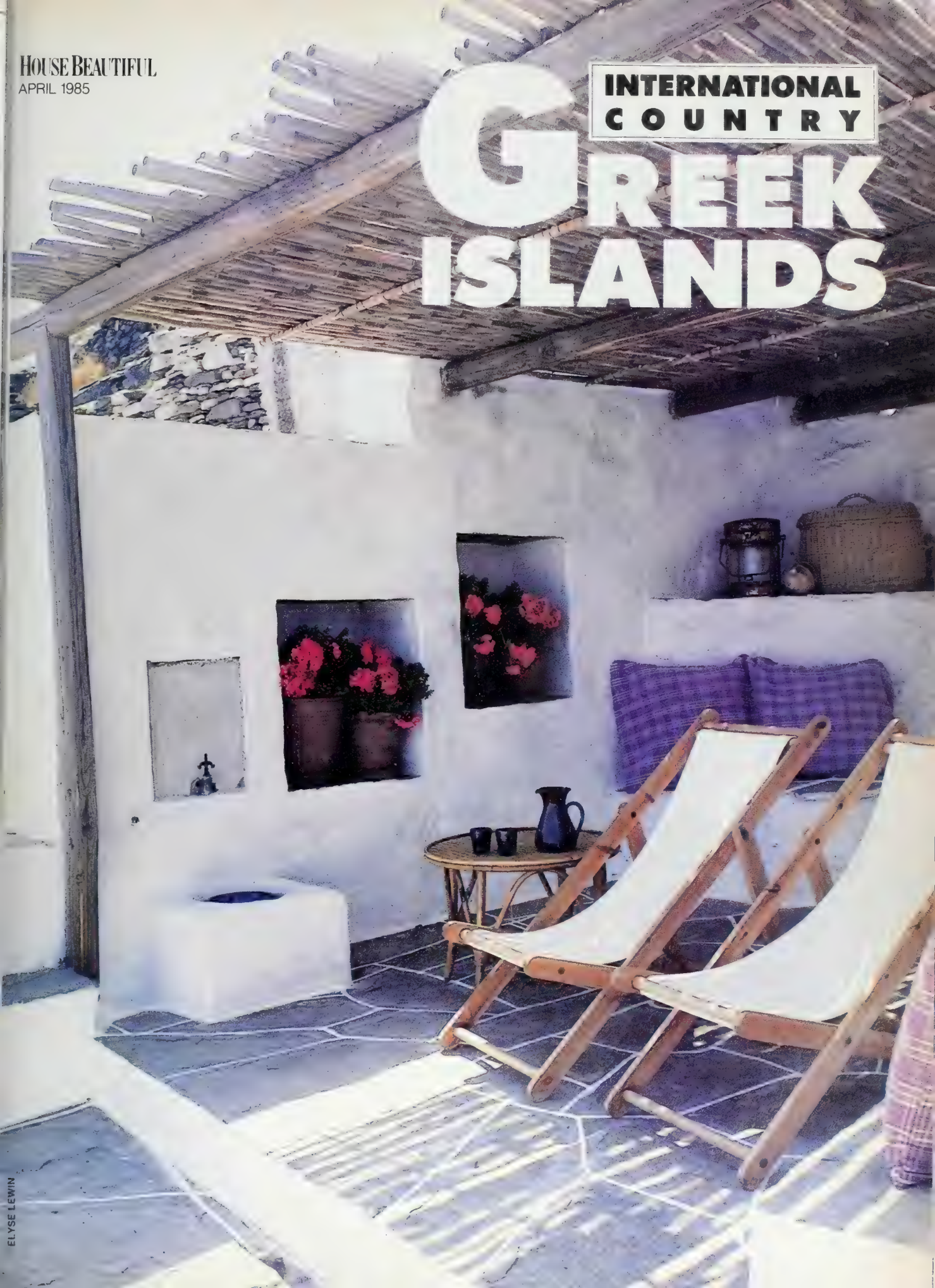
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INTERNATIONAL COUNTRY

GREEK ISLANDS



ELYSE LEWIN

GREEK ISLANDS

BLESSED WITH EXQUISITE SCENERY, DWELLINGS ARE HISTORICALLY SIMPLE



ELYSE LEWIN

Located in the medieval town of Kastro, on Sifnos, this house resembles a piece of sculpture carved from the sheer cliff that drops dramatically to the blue Aegean. The painted doors and windows are typical of Cycladic dwellings whose brilliant white finish *(asvesti)* cools them.►



GREEK ISLANDS

HERE YOU FIND A COUNTRY STYLE BASED ON A COLLABORATION WITH NATURE: COLORS REFLECT THE SEA AND SKY WHILE MATERIALS HAVE AN EARTHY QUALITY TO THEM







Country dwellings pay homage to the sky and sea, while paying heed to the intensity of the climate. Thus, homes like the one on these pages have two-foot-thick walls washed in cooling white, steps and floors created from rugged stone. Painted doors and shutters are reminiscent of the vast horizon.

The sleepy town of Kastro is one of the most charming in all the Cyclades. Driving from Apollonia, the capital of Sifnos, you descend through an elaborately terraced valley to the sudden vision of this tiny village clinging crazily to the top of a hill. When the road stops, at the bottom of the hill, you are there, and it is all on foot the rest of the way—and all up. There is really only one main street, barely the width of two friends ambling side by side, that takes the traveler up and down steps and beneath balconies draped with sleepy cats dozing in the midday sun.

The houses of Kastro are connected as if they were a fluid whole undulating toward the crest of the bluff. It is on the brink of one of the farthermost edges that the former winery shown on these pages is located; it affords an extraordinary view of the Aegean.

Really two complete houses combined, the dwelling, built in 1738, is a game of levels, staircases and rooftop sunning terraces. Just an easy step from the roof is the rock outcropping on which stand the remains of an ancient acropolis. The owners, an Athenian couple who purchased it as a vacation retreat, have preserved as much as possible of the original architecture—the enormous rafters, a stone slab ceiling, fireplaces—while from a stable they built a kitchen. The walls are at least two feet thick, providing shelter from the searing sun and famous Greek *meltami*, a relentless wind that can blow for days on end. Knowledgeable collectors of antiques, the owners have furnished their hideaway with rustic pieces found in the Athens flea markets, local textiles and ceramics, or such family possessions as the 150-year-old olive wood gateleg table.►



GREEK ISLANDS











GREEK ISLANDS

COUNTRY CHARMS: CRISP BLUE STRIPES AND TOUCHES OF LACE



If the simplicity and ease of life on Paros—currently one of the most popular as well as one of the largest Cycladic isles—draws the nomadic young, its allure has long been strong for older and more sophisticated sun-seekers. A couple from Connecticut with two older children built this charming vacation house 10 years ago. "We were called by friends in Athens," says Regina Vintiadis whose husband Polyvios has international business interests that often take them abroad. "When we came to have a look, the landscape seemed like a moonscape." However, she continues, what was parched and dry soon changed when the couple had a well dug and "discovered enough water for a village only four meters under."

The farmer from whom they bought the property was able to irrigate his own farm, while the Vintiadises found►

Virtually every window wears lace curtains (previous page) *or gauze hangings* (below). *The doorway* (left) *has lacework of another variety; the pierced-stone fanlight adds a decorative crown through which light enters. Furnishings* (below and opposite) *are locally made or from Athens's flea markets.*







their two acres were "fantastically fertile." Mrs. Vintiadis adds that they now have a garden and orchard in the rear; from their front terrace the idyllic view is a sandy beach and the azure Aegean water.

Architect for the project was Minas Alexiou of Athens who conceived a two-story house open to the outdoors in summer. According to Mrs. Vintiadis, both the material and tools used in construction were simple and native. The floor is of irregular stone cut for them by a local stonemason. "Even the cinder blocks were made by hand in molds right here on the property."

The furnishings in the house are Greek even if not actually from Paros. In the master bedroom *(left)*, for instance, a gauzy white curtain flutters in the slight breeze. "It is an example of Greek window treatment with its traditional cut-out motif and fringed hem. It lets you have air and light—but it keeps out the wind and flies. We have no screens, you see," says Mrs. Vintiadis. Also in the bedroom, a niche cut out of the whitewashed wall is edged in blue.

The family is equally ready to settle either in the indoor living room—graced by a traditional Greek bench—or outside under a bamboo roof and bougainvillea arbor *(previous page)*. Here, with an unobstructed view of the sea, they eat most of their meals. A second, outdoor living room *(right)* is at the end of the terrace where fish or lobster caught that day is barbecued. This comfortable spot, furnished with wicker and regional textiles, serves as the center for the family to gather after a day on the beach.►

GREEK ISLANDS

TYPIFYING THE GREEK COUNTRY STYLE: RUSTIC FARMHOUSE FURNITURE, HAND-WOVEN GAUZY WHITE CURTAINS THAT FLUTTER IN THE BREEZE, ROUNDED NICHES IN THICK STONE WALLS AND SIMPLE PAINTED DETAILS



In the master bedroom (opposite) *a traditional niche is cut into the thick wall and fitted with shelves that are at once functional and decorative. Brush strokes of strong color outline the niche just as paint plays up exterior doors and steps. Another custom: the copper lantern* (above) *hung from the split-bamboo ceiling.*



FOR MORE DETAILS, SEE PRODUCT INFORMATION

GREEK ISLANDS

STRIPED COTTON RUGS OF SANTORINI

Santorini is thought to be the lost island of Atlantis. What remains from the ancient volcanic eruptions is beauty of true mythic proportions. The visitor to Thira, Santorini's capital perched high on a precipice, should not miss the chance to ascend the 600 steps to the *agora* or market on a donkey's swaying back. For the less adventurous, it is possible to travel up on a funicular. Here, handsome cotton rugs woven locally are sold at Manos Sigalas Rombos, on step 566. Besides abundant crafts, you can enjoy the exquisite honey of Santorini's bees and local wine.■

—JANE GENIESSE
Editor JASON KONTOS





FRENCH FARMHOUSE IN PROVENCE

"This house epitomizes Provence," says an American who carefully preserved all the traditional Provençal elements in his remodeled farmhouse

In Provence, where the heat of the sun, the shimmering blue of the sky and the smell of lavender make a delightful but constant assault on the senses outside, the most enticing *inside* places are cool, pleasantly dim and monochromatic. Such are the rooms of Dick Dumas, an American designer who fell in love with Provence and bought a farmhouse in the Vaucluse region. A long L-shaped structure built in the 15th century as a barn for the local monastery, the farmhouse has many typical Provençal characteristics: thick stone and plaster walls to keep out the heat, rugged beamed ceilings, a secretive facade facing the tiny square *(right)* and a tiled roof.



While preserving *le style provençal*, Mr. Dumas has imposed upon it what might be called *le style Dumas.* The floors, tiled in the tradition of the area, are smooth white—a dramatic contrast to the rough walls and ceilings—and all exterior doors except the main entrance are wide, simple expanses of glass. Mr. Dumas has taken as the symbol for the house the triangular shape of the beehives in the courtyard *(see following page)* and used it as a pediment above the library bookshelves.►

In the living room *(below)* the slatted ceiling is characteristically Provençal. Bull's-head chair came from Scotland. Original stone stair in the library *(opposite)* leads to bedrooms.

From *Pierre Deux's French Country* by Pierre Moulin, Pierre LeVec and Linda Dannenberg. Reprinted by permission of Clarkson N. Potter, Inc. © 1984 by Pierre Moulin, Pierre LeVec and Linda Dannenberg. Photographs by Guy Bouchet







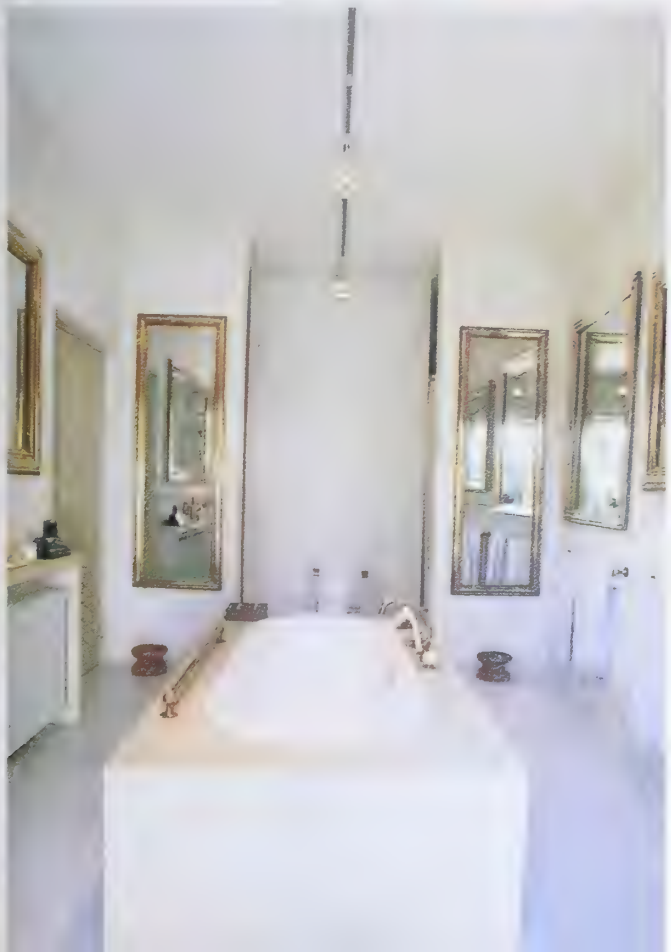
FRENCH FARMHOUSE

In the pebbled courtyard triangular niches are relics of the 15th century when monks kept bees here

The somewhat forbidding facade of Dick Dumas's house gives no hint of the delights hiding within. Beyond the cool, inviting rooms lies a leafy courtyard whose focal point is the long sapphire-painted swimming pool. The traditional pebbles of the courtyard give way to tile paving around the pool *(right).* The horse's head is a modern reproduction of a Greek statue—copied from the Elgin marbles. Behind the wrought iron table and chairs an ancient wall *(opposite)* contains niches where the monks once kept bees.■



Below: **Brass bistro mirrors, c. 1900, line the bathroom walls. The old bathtub, found in a junk shop, is set into a surround made of local stone.**
Below right: **Dumas-designed canopy bed was made from plumbers' pipes painted in panther spots.**





CRAZY ABOUT PAISLEY

With a burgeoning interest in Victorian furniture and decoration comes a renewed passion for rich patterns evocative of the era

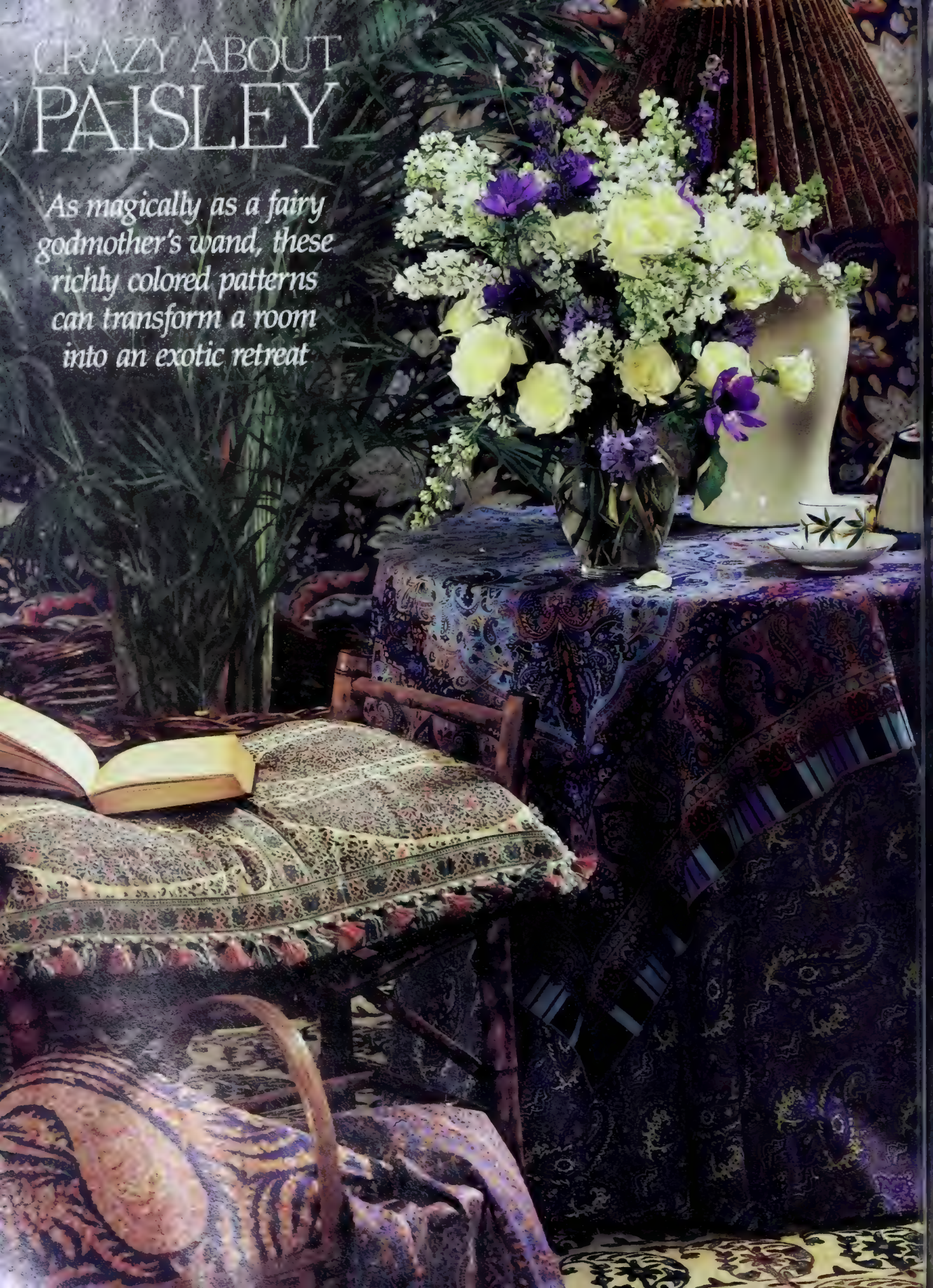
One of the most intriguing decorating trends of the 1980s is the growing fondness for all things Victorian. After years of seeking the pared-down and simple—country furniture, 18th-century English antiques, fabrics with stripes or tiny stylized designs—many people are beginning to revel in ornate shapes, rococo details and rich patterns. And no pattern is richer in color and elaborate scrolls *or* more evocative of the Victorian era than the designs of the 19th-century Paisley shawls. Extremely popular then, the shawls were treasured by women of all incomes, collected passionately by those who could afford it, occasionally used to drape pianos or to hang as portieres, and the patterns and colors were often translated into other fabrics for home and dress. Indeed, so evocative of the era are these intricate patterns that it is often forgotten that the very first Paisleys were copies of the Kashmir shawls so prized by wealthy Europeans. Empress Josephine is said to have had stacks of these Indian shawls, but few women could afford even one because each was woven by hand and could take as long as a year and a half to make. Around 1800 French and English weavers learned to mass-produce good copies, but the town of Paisley, Scotland, soon dominated the market and gave its name to the shawls. Athough the weavers evolved their own patterns and colors, the characteristic pinecone motif and intricacy of design remain as reminders of the exotic Eastern origin of the first shawls.►

FABRICS FROM CLARENCE HOUSE, BOUSSAC, LEE JOFA, SCHUMACHER, ANDRE BON, STROHEIM & ROMANN, NEEDLEPOINT RUG, TREVOR POTTS; PAINTED SEWING CABINET, OTTOMAN, GILT STOOL, FRAMES FROM DECORATION DAY

TOM McCAVERA







CRAZY ABOUT PAISLEY

As magically as a fairy godmother's wand, these richly colored patterns can transform a room into an exotic retreat



The present-day fascination for Paisley rivals that of the 19th-century. Shawls are collected avidly, and the colors and patterns are being beautifully and authentically reproduced in new fabrics, wallpapers and sheets. Leah Lenney, whose shop Decoration Day is well known for its shawls and Paisley-covered accessories, has seen great changes: "People have been collecting the shawls for some time, but the superabundance of Paisley prints in the fabric houses is very recent. A few years ago I remember about a dozen; now there must be at least a hundred." ■ *Editor* BEVERLY McGUIRE

SHEETS FROM J P. STEVENS, FABRICS FROM COWTAN & TOUT, QUADRILLE, IAN WALL

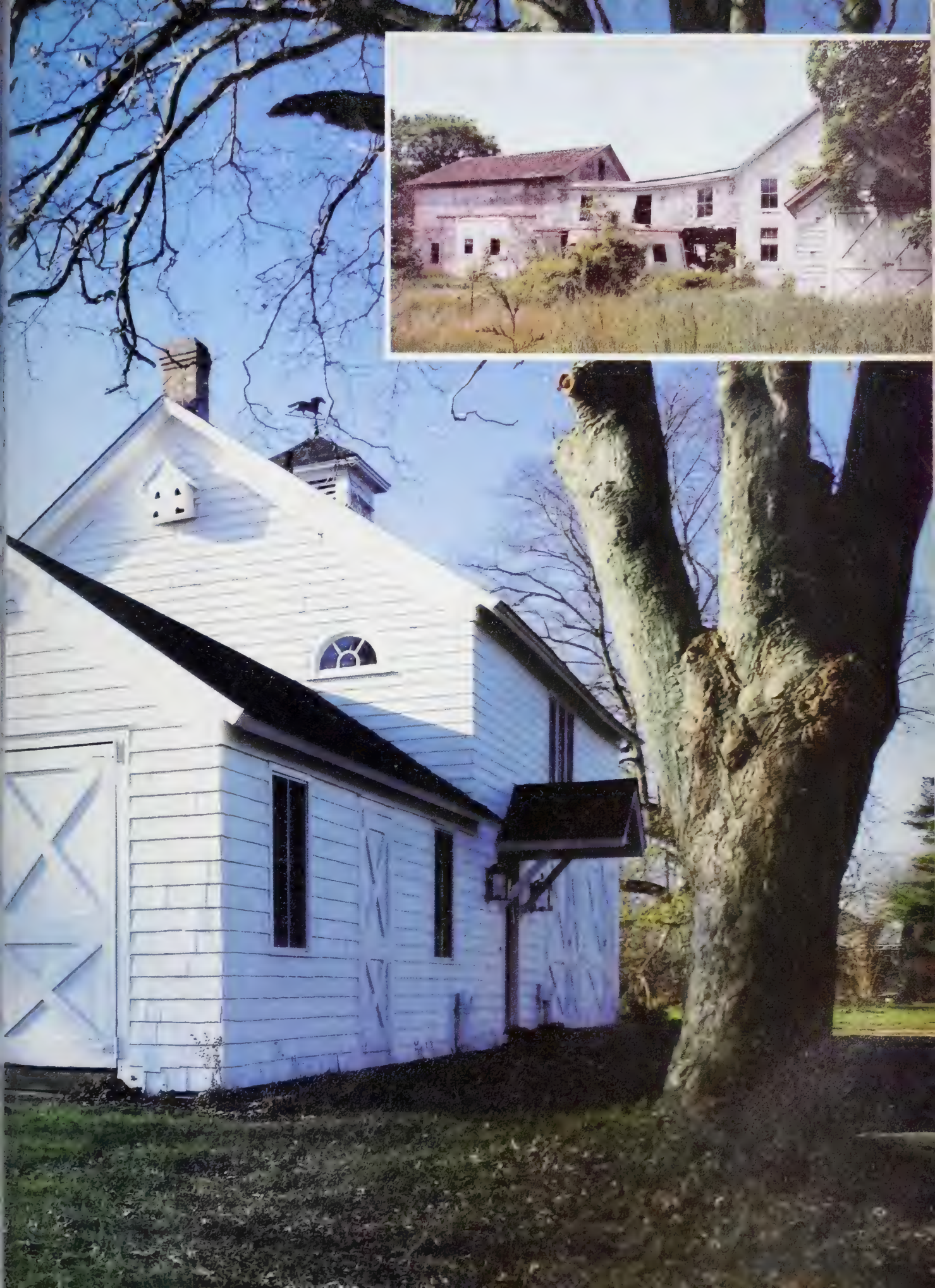
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BLENDING A TRIO OF BARNS

FOR AN URBAN COUPLE WITH PLENTY OF DESIGN SAVVY AND LOTS OF FORESIGHT, THIS CLUSTER OF DILAPIDATED BARN BUILDINGS WAS AN IRRESISTIBLE CHALLENGE ▶

NORMAN McGRATH







BLENDING OF BARNS



ONCE RENOVATED, THE BARNS YIELDED GOOD LIVING SPACE

It was on a ride through a fishing village on eastern Long Island, N.Y., that Mariette and Raymond Gomez spotted the abandoned farm buildings. Two attached barns and a stable plus several small sheds sat not far from the stately Victorian house they had once served.

No matter that the walls were bowed and the roof collapsing, nor that the barns didn't appear to be for sale. The promise of wide-open living spaces embraced by such classic American exteriors was an irresistible project for two design professionals (she's an interior designer, he's a partner in a major architectural firm) who live with their two children in a "confined" New York City brownstone.



Once tracked down, the owner of the barns agreed to sell, and the Gomezes began the collaboration that would produce their ideal weekend house.

"We had so much volume," says Raymond, "we could think in terms of giving the kids and adults spaces that were separate but not isolated." Downstairs is the adult-oriented living/dining room *(above)*, plus a smaller area the kids often use for watching TV *(opposite)*. The parents' and children's bedrooms, on opposite sides of the house, are reached by separate stairs and connected by a bridge.►

Left: **Mariette and Raymond Gomez with Brooke, 11, and Alexander, 15, on the bridge.** ***Above:*** **Painting is by Peter Plagens, courtesy of the Nancy Hoffman Gallery, NYC. General contractor, R & M Construction.**


BLENDING OF BARNS
"THE MAJOR DESIGN



DECISION WAS TO RETAIN THE BUILDINGS' RURAL CHARACTER"▶



BLENDING OF BARNS

THE STABLE, A GROUP OF SEVEN STALLS, NOW HOUSES UTILITY ROOMS NEXT TO A DINING AREA AND NEAR THE KITCHEN. EVEN GUEST QUARTERS WERE CARVED FROM THE ROW OF STALLS.





One of the most appealing things about this house is the way the Gomezes shaped it for modern living, retaining the rural details where possible and redesigning in a contemporary idiom. Never, for example, did they add fixtures or materials that might have been found in an old house, for this was never a residence. Instead, inside the century-old barns they built walls of Sheetrock that bask in their geometric forms, and chose the best of contemporary lighting and materials, such as granite for the kitchen counters and ceramic tile for the bathrooms.

The Gomezes were delighted to find seven animal stalls running along one wall of the stable, some with their doors intact and several even bearing the names of animals born therein. These doors were replicated to replace the missing ones, and all the stalls were given new functions. Next to the kitchen eating area *(opposite)* are a potting room, laundry and workshop; alongside the TV area are a powder room and two delightful little guest rooms, one of them created by joining two adjacent stalls, where the children's friends can spend the night.►



Above: **Joining Raymond, Mariette and Alexander in the kitchen is Fudge, one of Brooke's two Dutch Dwarf rabbits that have been making the 70-mile trip from New York each weekend since last Easter. Cabinets by Woody Mosch Cabinetmakers.**



WHERE PRIVATE SPACES WERE WANTED, THE GOMEZES CREATED ROOMS WITHIN ROOMS



"The real benefit of an architect's training," says Raymond, "is that it lets you assess the spaces quickly, and nobody knows better than you how you live."

The solution for the Gomez family bedrooms was to use the uppermost reaches of the structures at opposite ends of the house, where they could take advantage of the soaring ceilings and each person could have a bathroom—"the greatest luxury when you live in a brownstone," says Mariette. In the master bedroom *(opposite)* the Gomezes built a room-within-a-room for their two bathrooms, one of which is shown below. This device permits privacy without interrupting the barn-like form of the space. Its roofline is a nod to that of the barn, the repetition of a design detail seen from the new headboard here to the exterior, where a colony of birdhouses was stationed under the eaves. ■

—LOIS PERSCHETZ
Editor KATRIN TOLLESON

Left: **Checking the future guest suite.** ***Opposite:*** **Rocking chair in foreground, Knoll.** ***Below:*** **Tile from East End Tile.**





Good design needn't be expensive—
proof lies in these price-less finds

From the left: **Coil basket, $20, Folklorica. Candlesticks, $3.25 each, Conran's. Bowl, $15, Hammary. Lidded nesting baskets, $80 and $100, sold as a set, Import Specialists.**

BEST BUYS



Pitcher, $13, Faroy. Melon print, $45, Carol Knapp Fine Arts. Frame, $20, Hubert des Forges. Cachepots, $5 and $9; lamp, $65; trays, $16 and $20; Conran's. Spongeware bowl, $30; pitcher, $40; Susan Leader. Oil lamp, $12.50, Wooden Indian. Urn, $12, Colonial Candle Gift Shop. Bowls, $3.50 and $13, Conran's. Vase, $80, Hammary. Table, Girard-Emilia.►

BEST BUYS

Though it's easy to be enticed by their low price tags, our upholstery finds have been chosen for smart lines and quality workmanship











Opposite: This "Faux Bois" white metal lamp can light up country and contemporary rooms with equal élan. Available in 33 colors, 28 inches high, **$160,** Norman Perry. Appealing in apricot, this plastic laminate table expands from 42 to 59 inches with an extension leaf. Also available in khaki, vanilla, almond, coral, iris, platinum, mint and white, **$275,** Sunshade Collection at Daystrom Furniture. With the stature of stone, Drexel Heritage's Mesa Collection coffee table is actually lightweight fiberglass over wood, 15 inches high, 40 inches square, **$900.** Pair two of these armless chairs for a love seat or use one solo, **$299,** Marimont, subsidiary of Henredon. With dressmaker details like a pleated skirt and fringed pillows, this polyester/rayon damask sofa is a comfortable classic, **$999,** Bridgeford Furniture. *This page:* Striking in fireman's red, this 80-inch-long "Pop" sofa also makes waves in yellow, black, gray, oyster, mauve and tan, **$499,** Tiffany & Tiffany for Atlantic Furniture. Comfortably armed, Klote International's foam "Jolly" sofa boasts European lines, **$415.** This "New Pine" coffee table is bleached and lacquered for a sophisticated variation on a country theme. It's 51 inches wide, 30 inches deep and 23 inches high, **$360** from Habersham Plantation. To sleep or sit on: Klote International's 60-inch-wide "Maxim" foam sofa bed, **$329.►**



RICHARD HAGGERTY





Left: Dusty plum wicker chair, **$400,** Palecek. Wool throw, 50 by 70 inches, **$98,** Mystic Valley Traders. Cotton rag rugs, **$75** and **$81;** pillow, **$39;** all Import Specialists. *Above, from left:* Marbleized majolica plates, **$20** each, Creative Resources. Candlesticks, **$33** pair, Hammary. Reproduction Chinese export goose tureen, **$200,** Mottahedeh. Leather box from Italy, 4 inches long, **$60;** marbleized picture frame, **$14;** both Barneys New York. "The Sacred Egyptian Bean" poster, **$10,** unframed, Metropolitan Museum of Art. Majolica basket, **$30,** Haldon Group. Pitcher, hand-blown with 24-karat gold swirls, **$32,** Colony Glass. Cauliflower teapot, **$22;** sugar and creamer, **$19** set; Seymour Mann. Lamp, **$59,** Conran's. Terra-cotta 3⅞-inch vase, **$8;** candlesticks, **$14** and **$17** each; 5-inch vase, **$23;** all Faroy. Faience leaf dessert plates, **$27** for four, The Four Seasons. Blue vase, **$25;** white vase, **$33;** both Tierra Royal Potteries. Chinese pot, **$25;** candlestick, **$32;** Bloomingdale's. Champagne glass, **$6** by Toscany. Majolica berry basket, **$25,** Haldon Group. Faux marble ceramic box, **$40,** Bloomingdale's. Etched decanter, **$20;** Marketplace Manhattan. *Opposite:* Campaign chest, 31 inches high, **$369,** The Images Collection at Pulaski. Dining chair, **$469,** Weiman Co.■

Editors KATHLEEN MAHONEY, JODY THOMPSON-KENNEDY *and* JACQUELINE COSTA

BEST BUYS







PHOTOS: WICKER CHAIR, ACCESSORIES PICTURE, TOM McCAVERA; CHAIR AND CHEST, RICHARD HAGGERTY

Accessories are a room's essential finishing touches and the key to a home's character. Here are classic gems, culled from our best sources. Time will only enhance their value.

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BOTANICALS BY SYBIL

Sybil Connolly's garden, situated between a Dublin mansion and a mews house, inspires her fabric designs

When Sybil Connolly, Ireland's famed designer, bought the mews house *(below)* behind her Dublin mansion she cultivated—between the buildings—a country garden with shrub roses *(below right)* and planted thyme, potentilla, daisies and campanula between paving stones.▶

MICHAEL DUNNE













BOTANICALS BY SYBIL

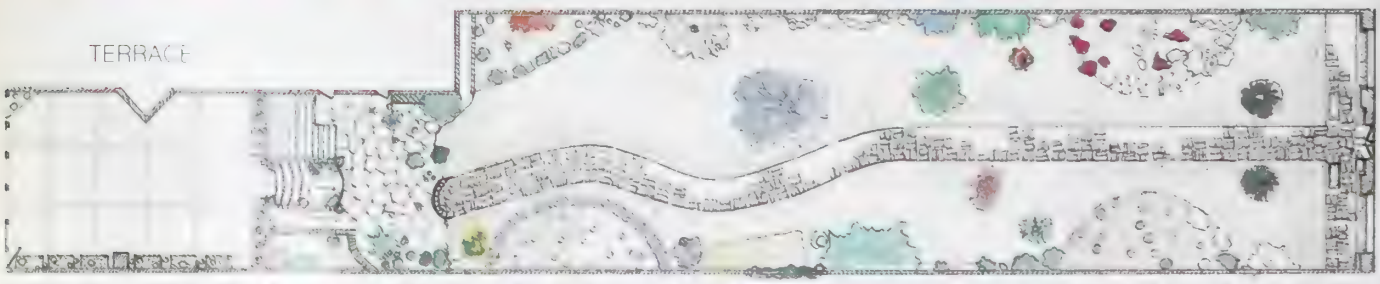
Clematis, roses, nicotiana, pansies and hydrangea bloom exuberantly in real life and on fabric

Ten years ago, when Sybil Connolly started the garden behind her Dublin house, she planned it the way most people do—for pure love of flowers and as a place where, she explains, she could find "enormous pleasure. I really wanted a country-looking garden with plants like foxgloves and shrub roses, rather than the architectural garden one thinks of for town. A country garden is an awfully pretty look, I think, with shrub roses falling rather untidily around the beds. I felt that was the mood that would give me the greatest relaxation."

Recently Miss Connolly has found that her garden offers more than great relaxation. It provides inspiration in her latest career—designing fabrics and china—and it is a "studio" as well where she paints meticulously detailed watercolor flowers that are later translated into fabrics. "I must paint the flowers from real life," she explains. "That way I have a record of them so I can design fabric patterns later when they are not in bloom—even in winter."

Miss Connolly's picturesquely informal, delightfully overcrowded garden offers splendid and varied examples for her watercolors. "It's crowded because I am very greedy," she says. "I walk around for weeks trying to find a place for a new plant or tree. Then, too, gardeners are very generous. They are always giving each other plants, and I'm afraid I'm just a girl who can't say no!" ►

***Right*: Trellis-lined terrace is shown in plan *(below)*. *Top left:* Miss Connolly's meticulously detailed studies for her fabric designs resemble botanical paintings. *Center left:* Striped dianthus. "I love striped flowers because they look as if they have stepped out of a medieval tapestry." *Left:* William Lobb rose, Miss Connolly's favorite. "When it comes out it's a wonderful burgundy. Then it changes to lavender, finally to gray."**



Miss Connolly's garden is very carefully planned to look casual. The curving walk, informally shaped beds, spaces between paving stones planted with creeping thyme and flowers contribute as much to the country feeling as do the shrub roses, dianthus and daisies. The asymmetrical curve of the brick walk (leading from the main house on the left to the mews house on the right) helps camouflage the fact that the garden is long and narrow—25 by 109 feet. *(For a key to plantings, see page 161.)*





BOTANICALS BY SYBIL

Sybil Connolly's Irish garden fabrics are equally at home in a Gothic house near Philadelphia

"I have always loved botanical paintings," Sybil Connolly says, "and I think this comes through in my fabric designs." In fact, before Miss Connolly discovered she could paint her own summertime flower studies, she had a botanical painter do the preliminary watercolors. To go with these botanical fabrics Miss Connolly designed a small print for mixing and matching. All are included in the Irish Collection from Brunschwig & Fils, and were used in refurbishing a tiny garden house outside of Philadelphia. The c. 1870 house, built in the Gothic style, has walls painted pale turquoise to echo exterior trim. Interior designer George Doan used Miss Connolly's fuchsia print on sofa and side chairs and her small pattern for a pillow and the tablecloth *(right)*. The table skirt, the armchair cushions and another pillow are covered in Irish Molly. Named after a copper-colored pansy, the fabric also includes clematis, shrub roses and striped grass, which Miss Connolly likes as much as striped flowers. Sooner or later her favorite flowers appear in her designs. "Recently I used striped dianthus in two fabrics, one china collection and on the top of a Battersea box."■



Above: **The garden house at Andalusia, which is 13 miles northeast of Philadelphia, is not open to the public, but can be seen from the outside when touring the gardens there.** ***Right:*** **All fabrics from Brunschwig & Fils; Regency writing table and chair from Trevor Potts; Gothic mirror, Gothic terrarium and watering can from J. Garvin Mecking; garden tools from Zona.**

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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

Q "Speaking Dog" is written in raised letters on the side of my iron bank. The girl holds a plate. If you place a penny on the girl's plate and push the lever she moves her arm and deposits the penny in the bench. The dog opens and closes his mouth and wags his tail. It's a family heirloom, but if it is not of great value I would like to let my children use it as a bank.

—D.L.H., Keyes, Calif.



A. Mechanical banks were popular in the late 19th century. Yours was made by the J. & E. Stevens Company of Cromwell, Conn. It was patented in 1885 and made for many years after that date. It sold for $13.50 a dozen. If it still works and has its original paint, it is worth about $400 to $500.

Q This table measures about 40 inches in height. It is made of painted wood. How old is it?

—I.H., Michigan City, Ind.

A. You own a Sheraton-style dressing table of a type popular in America from about 1800 to 1825. It was a piece of bedroom furniture. Toilet articles and jewelry were stored in the small drawers. There were no indoor bathrooms so you sat or stood at the dressing table to comb your hair, wash or even apply the limited cosmetics that were used. By 1825 the dressing table included the much-needed attached mirror. Painted furniture like yours was especially popular in New England. The condition of the original paint and proportions of the table determine value. If it is all original yours is worth from $1,500 to $2,000.



Q My yellow, green, orange and black vase is marked with a running wolflike animal and the words "Boch Freres." It is almost 11 inches high. What is the value? Age?

—L.R.K., Fairfield, Conn.

A. Your Art Deco vase was made in Belgium at the Boch Freres (Boch Brothers) factory. They made art pottery and domestic tablewares. A variety of marks were used that included the factory name or the words "Gres Keramis." Your vase dates from about 1925, which was the middle of the Art Deco period. It is worth about $350.



Q My blue and white woven coverlet is marked in the corner "The property of Mary Harington, Orleans Country, N.Y., 1845." It has a border of willow trees and eagles, and a center design of groups of roses and stars. Can you help to identify the maker? How should I care for it?

—J.J.H., Royal Oak, Md.

A. A number of coverlets similar to yours are known. They are all from New York and most of them have woven dates in the 1840s. Harry Tyler was a coverlet maker from Jefferson County, N.Y. He used the willow and eagle border. He was a professional weaver from 1832 until at least 1858. Coverlets like yours with elaborate designs were made on a jacquard loom. The designs are "programmed" into the loom through a series of punched paper guides. The coverlets were made of wool, linen and cotton in various mixtures. It is best to carefully wash the coverlet with a mild soap solution. First test a corner to be sure that the color will not run. Support the coverlet with another fabric so that the weight of the wet coverlet will not cause it to tear. If you store it be sure to protect it from moth damage. Your coverlet is worth over $800 if it is in good condition. ■





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WHERE TO FIND IT

THE CONSERVATOR'S ART GOES BEYOND REPAIR WORK OF YOUR TREASURE IN NEED

By SYLVIA SUNDERLIN

Art conservators go beyond basic mending or "patching up" repairs to a work of art. Their task is to survey a painting or a piece of sculpture from every aspect to determine the steps necessary, not to make over a piece of art, but preserve it, conserve it from the historical point of view or in keeping with the original artist's intent. Professional art conservation requires academic preparation in fine arts, knowledge of the physical properties of materials and practiced technical skills.





Before and after photos of a rescued oil painting

Demetrius Alfonso Art Restoration, Ltd., 39 W. 38th St., New York, NY 10018; (212) 944-7969—Mr. Alfonso works in conservation of American paintings from the Hudson River School to the early '20s period, and welcomes inquiries on restoration of American paintings and others of any period.

Alvarez Restorations, Inc., 32 W. 39th St., New York, NY 10018; (212) 921-7708—Mr. Alvarez restores and conserves art works on paper: watercolors, etchings, chromolithographs, ink, pencil and pastel drawings. He works with skilled understanding of the delicacy of paper and advises on proper framing.

Morton C. Bradley, Jr., 20 Maple St., Arlington, MA 02174; (617) 643-6154—With a background of experience with the Fogg Art Museum, Cambridge, Mass., Mr. Bradley works largely for private clients in the conservation of oil paintings. Inquiries are welcome.

Susan Corn Conway, 1614 32nd St. NW, Washington, DC 20007; (202) 333-6343—Susan Conway's extensive museum experience includes conservation of paintings for the Corcoran Gallery and the Phillips Collection in Washington. In her Georgetown studio she works on paintings for private clients. She accepts commissions to survey art collections for small museums, universities and other groups as well as for private collections.

Dante de Florio, Fine Art Conservation, Inc., 7 Park St., Montclair, NJ 07042; (201) 744-2640—Mr. de Florio, whose training in conservation has been largely in American 18th- and 19th-century and European 17th- and 18th-century paintings, offers services in the restoration of paintings on canvas, wood, metal or glass. Inquiries welcome.

Virginia Naudé, 752 Germantown Pike, Lafayette Hill, PA 19444; (215) 836-1170—Mrs. Naudé, a museum conservator of indoor sculpture, accepts private clients for conservation of such small sculpture as statuary in marble, terra-cotta, wood and plaster and other works of decorative, three-dimensional art. By appointment.

Terri Oikawa-Picante, 102 Buena Vista Terr., San Francisco, CA 94117; (415) 621-7005—Mrs. Oikawa-Picante, who has worked predominantly in conservation of old master paintings for museums, especially antique paintings on wood panel, undertakes some similar work for private clients. She also travels as far as the South and Midwest, on commission, to view art collections and advise on care and maintenance of oils.

Washington Conservation Studio, 4230 Howard Ave., Kensington, MD 20895; (301) 564-1036—This studio handles oil paintings from easel size to 90-foot murals. Photographic documentation of each painting and detailed treatment are basic to this firm's services. Clients include the U.S. Department of State and private owners.

Phoebe Dent Weil, c/o Washington University Technology Associates, Sculpture Conservation Laboratory, 8200 Brentwood Industrial Drive, St. Louis, MO 63144; (314) 645-5230—Mrs. Weil, aside from working as a conservator of sculpture in one of the country's first conservation laboratories for sculpture, travels on commission to advise on conservation of outdoor sculpture, metal and marble, and on structural or engineering problems in large sculpture. She also provides consultation services to public-owned art collections of sculpture. ■

CORRECTION: In our January "Where To Find It," the address for Washington Clock Company was mistakenly given as 2889 Washington St., instead of 2998 Washington St

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FIVE SEAFOOD ADVENTURES



Our national enthusiasm for fresh produce and light meals is creating a new awareness of the land's natural resources and the sea's bounteous gifts. On the following pages, five noted California chefs present their innovations with seafood, employing easy techniques from start to nutritious finish. ▶





1 Fish and shellfish take well to grilling; perfumed by smoke and charred by direct heat, flavors intensify but don't overwhelm. Leave skin intact to help fish retain shape and keep flesh moist.

America's innovative young chefs are currently serving up some of the most delightful fish and shellfish dishes imaginable. Charcoal cooking, a cross-cultural blending of cuisines, and unfussy yet eye-catching presentations are just a few of the prevailing characteristics that reflect recent trends in American cooking. The quintet of West Coast chefs featured here draws from personal heritage, superior training and the vast abundance of seafood and produce, both domestic and imported, in the American marketplace. To this, each adds his own personal touch, which results in exciting variations of time-honored culinary themes.

2 Even when it's warm certain occasions cry out for something special; try succulent lobster medallions on a bed of wild rice—in a soup scented with cognac, shallots and a kick of cayenne pepper for a touch of heat



Alaskan brown rock cod with sauce Positano *(top left)* exemplifies the current passion for grilling and for intense—but not aggressive—flavors. It is the creation of Hidemasa Yamamoto *(far left)* who specializes in seafood at the newly opened Chaya Brasserie in Los Angeles. Like its sister restaurant, La Petite Chaya, the Brasserie combines the best that Eastern and Western cultures have to offer in food, philosophy and interior design. Here, chef Yamamoto weds his Japanese heritage with European training. The dish combines the visual simplicity of an Oriental screen print with a sauce and vegetable that are decidedly Italian.

The cuisine of German-born Joachim B. Splichal *(left)* is French-influenced: he worked in some of the most prestigious restaurants along the Mediterranean. As chef and part owner of Max Au Triangle in Beverly Hills, he serves butterfly of lobster in soup *(below)* as









3 *Sautéing is one of the easiest ways to prepare fish. In minutes translucent flesh is transformed into opaque tenderness. A fresh-herb and bread crumb coating adds flavor, texture and preserves moisture.*

part of a seductive prix-fixe menu called "Lobster, Lobster, Lobster." He uses only the claw meat in this soup; the remainder goes into the other two courses. (At home, serve the tail meat with drawn butter or in your favorite seafood salad.) This need only be accompanied by French rolls, sweet butter, a mixed green salad and a California Chardonnay or French Montrachet.

Chef Michel Blanchet *(below left)* of L'Ermitage, the "breakthrough" restaurant that first brought nouvelle cuisine to Los Angeles, serves original, uncomplicated food in the French tradition. Although Gallic to the marrow, Mr. Blanchet does not ignore the innovations of avant-garde West Coast chefs or the new abundance of specialty foods such as Belon oysters from Brittany and fresh duck foie gras from New York State. His John Dory fish with spinach-parsley sauce *(above left; ingredients, top)* is easy enough for a midweek meal, yet so elegant as to be the focus of a party.►





4 Salmon and other meaty, full-flavored fish stand up well to red wines: a culinary marriage that has origins in the classic cuisine of Escoffier. This is the basis for new creations called "contemporary French food."



The menus of California-born Ken Frank *(left)* are influenced by his work in West Coast French restaurants as well as by the availability of excellent produce and seafood. As chef at La Toque in Los Angeles, Mr. Frank feels that French cuisine is frequently used as a basis for new creations because it can "borrow" ingredients and techniques from other cuisines and still be French in character. In his salmon with Cabernet sauce *(far left; ingredients at top)*, fresh tarragon in a buttery sauce stands up







well to—but doesn't fight—the richly flavored fish. Chef Frank suggests serving a light red wine such as a Bordeaux, Pinot Noir, Beaujolais or California Cabernet.

Chef Michael Roberts *(above)* of Trumps in Los Angeles is also steeped in French tradition. However, in addition to learning the fundamentals of haute cuisine, he spent time in the kitchens of Paris's trendy Club Sept—a haven for the young and the fashionable—followed by a sojurn in a *routier,* which he says might best be described as a "French country truck stop." These experiences, along with classical training, are reflected in his lighthearted, refreshing approach to food. In his fresh, easy corn and scallop dish *(left; ingredients above)* the three major elements—scallops, corn and sherry—have a similar, sweet-nutty flavor, all of them punctuated by the gentle bite of sweet red onions. This simple, almost palate-cleansing dish need only be accompanied by an arugula or tomato salad, crusty French bread and a full-bodied California Chardonnay.■

Editor NANCY GOSLEE POWER

RECIPES BEGIN ON PAGE 124

"Ingredients are like musical notes," explains Trumps's chef Michael Roberts. "I simply combine them in an organized way to form a pleasing composition." Mr. Roberts, who studied music, harmonizes the bounties of the season in this dish—the sweetest onions, the newest corn, the first tomatoes—with grilled sea scallops and an intensely flavored sauce. This dish is sure to rate an ovation.

ENTERTAINING PLUS

By BEVERLY McGUIRE

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"Growing" Arrangement

For an elegant display of fresh spring blooms, take inspiration from New York floral designer Michael Fenner. Masses of freesias, irises or daffodils are set into florists' "frogs" in a shallow platter, then covered with smooth stones and immersed in water so that the flowers seem to be "growing" from an absolutely natural environment.



Setting It Straight

Whimsical knife and fork place mats add fun to suppertime—four plastic mats, $9, in red, blue or black. Designed by Judith Tair and Philippe Mercier for the San Francisco Museum of Modern Art.

APPETIZING DIP

Lee Bailey dips crudités in sauce from his book *City Food* (Clarkson N. Potter, $19): Cut a double piece of cheesecloth into a square to cover the inside of a sieve. Rinse, wring dry, then line sieve. Add 2 cups plain yogurt; let drain 2 hours. Mix 1 cup peeled, seeded, shredded cucumber, 1 teaspoon lemon juice, 1 teaspoon minced garlic, salt/pepper to taste. Mix into yogurt; refrigerate 1 hour. Serves 4 to 6.■

FOR MORE DETAILS, SEE PRODUCT INFORMATION

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The finest Greek foods never before available in this country are now imported by Kitrilakis & Damm from the family farms that dot the Peloponnese peninsula. Wild herbs, red wine vinegar and stuffed baby eggplant are among the products in this new line. Only the best quality *agoureleo*, literally "young oil," is cold-pressed from early harvest olives for K & D. These foods are available at gourmet food stores across the country.



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* * *
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cup sugar
eggs
cup small semi-sweet chocolate pieces
teaspoon vanilla

ombine crumbs, sugar and margarine; press onto ttom of 9-inch springform pan.

ombine cream cheese and sugar, mixing at medium eed on electric mixer until well blended. Add gs, one at a time, mixing well after each addition. lend in chocolate pieces and vanilla; pour over ust. Bake at 450°, 10 minutes. Reduce oven mperature to 250°; continue baking 35 minutes. osen cake from rim of pan; cool before removing n of pan. Chill.

to 12 servings

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reparation time

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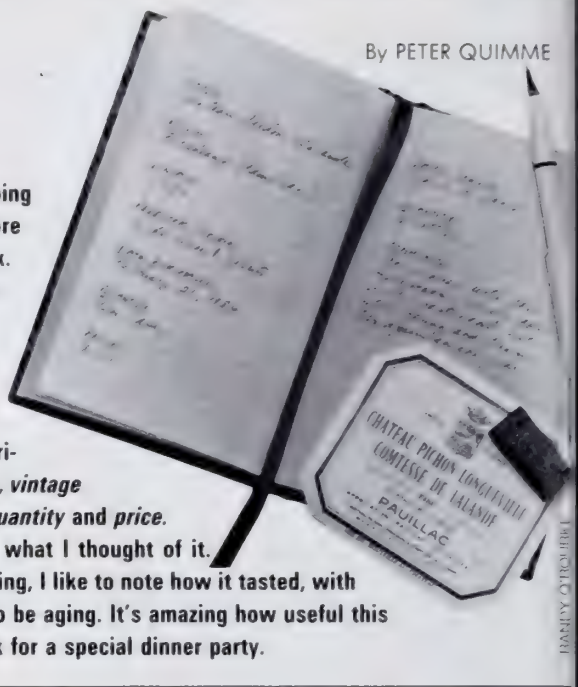
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KRAFT

By PETER QUIMME

KEEPING A WINE LOG



Keeping a wine log may sound pretentious, but there are two good reasons for doing so. The first is to aid in buying. Standing in a wine shop there's nothing more frustrating than trying to remember the name of that great wine you had last week. If you jot down good wines you come across, as I do, you won't have to rely on your memory. You don't need a special notebook for that.

But if you keep wines on hand, you'll find a systematic wine log very useful, even if your "cellar" is a modest closet. It's a great help in keeping track of the wines you have and what they taste like. There are fancy and expensive leather-bound cellar books with preprinted pages available, but most are unnecessarily elaborate. A medium-sized loose-leaf binder is ideal. I simply list the *name, region, vintage* and *producer*. I also record the *source* (where purchased), the *date* I bought it, *quantity* and *price*.

In addition I keep a brief record of how and when I've enjoyed the wine and what I thought of it. Three columns will do: *dates served, quantity* and *comments*. Under this last heading, I like to note how it tasted, with whom I shared it, what dishes went particularly well with it, and how it seems to be aging. It's amazing how useful this information is when it's time to pick out something from the basement wine rack for a special dinner party.

A SHORT GUIDE TO THE CLASSIC *Aperitifs*

Although there are any number of wines, from sherry to Champagne to plain old white wine, that can be pressed into service during the aperitif hour, sometimes what's called for is something with a little more, well, zip. That's where the classic aperitifs come in. To me, they bring back memories of sitting in the outdoor cafés of Europe, sipping bittersweet Campari and soda or enjoying a Lillet and orange.

These and a number of other world-famous wine-based products are, technically speaking, "aromatized" wines. Adding something to wine to make it more aromatic and to give it an intriguing appetite-whetting flavor is a practice that goes back to Roman times. Today various herbs, barks and flowers are steeped in both red and white wines, and then fortified with brandy to create drinks for just about every taste and occasion. Here are the basic flavor groups and some personal favorites:

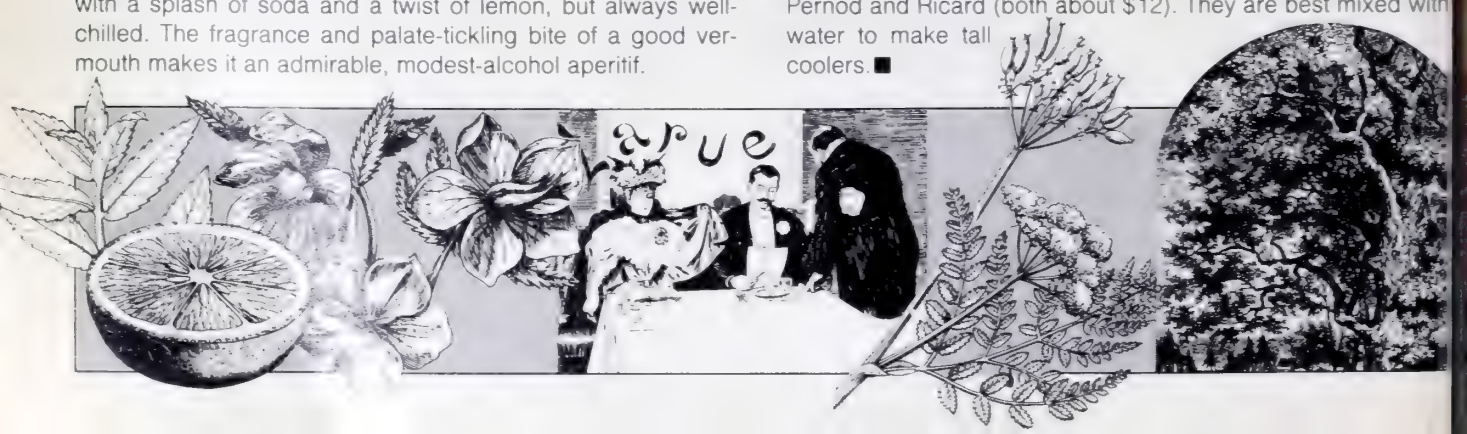
Vermouth: In the United States vermouth is thought of primarily as an ingredient for making dry martinis, but elsewhere in the world it's drunk on its own, sometimes over ice, perhaps with a splash of soda and a twist of lemon, but always well-chilled. The fragrance and palate-tickling bite of a good vermouth makes it an admirable, modest-alcohol aperitif.

Historically, the French are associated with the production of dry vermouth (white) and the Italians with the production of sweet (red)—but actually both countries make both styles. Noilly Prat from France and Martini & Rossi from Italy are excellent; my particular favorite is the dry white Boissiere from France (all about $5).

Quinine-flavored aperitifs: Quinine, derived from a South American bark, adds an appetite enhancing bitterness to many popular aperitif wines, among them Carpano Punt e Mes (about $9.50), Byrrh (about $6.50), St. Raphaël (about $5) and Lillet (about $7). The last two, like vermouth, come in red and white versions. St. Raphaël is a little sweeter, Lillet a little drier. I like the white Lillet over ice with a strip of orange peel.

Bitters: The most powerful bitters are used only—and sparingly—to enhance certain cocktails. But there are several very palatable bitters, of which the best known is Campari (about $9) whose striking flavor I enjoy cut with soda over ice.

Anise aperitifs: Anise flavor is found in two French classics—Pernod and Ricard (both about $12). They are best mixed with water to make tall coolers. ■




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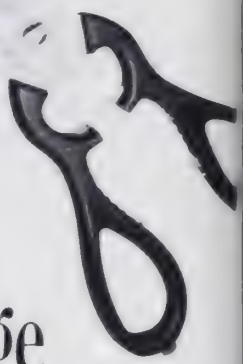
KITCHEN ESSENTIALS

By KATHLEEN MAHONEY

Shape and bake

Discover a bit of bread-baking magic with canapé bread molds in heart, star and scalloped shapes. The bakeware set of three tinned-steel molds, each one measuring 9 by 3 1/2 inches, is from Baker's Advantage® by Roshco and retails for $24.





The Cutting Edge

These shears for a variety of kitchen chores are new from Imperial Knife. A notched blade clips twine and wire with ease and the vinyl handle functions as a bottle opener. Shears separate to make cleaning a snap. Retail price: $22.

Interested in keeping food headed for the freezer fresh longer? Try the Deni™ Fresh-lock™ vacuum sealer. Its polythene boil-in bags can be cut to

Vacuum Sealer

any size needed and are also great for tossing into microwave ovens. Wall mountable, it retails for $40.

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60-MINUTE SWISS BRIOCHE BREAD

- 5 ounces chilled Swiss cheese, cut into 1-inch pieces
- 4½ cups all-purpose flour
- 2 tablespoons sugar
- 1 teaspoon salt
- 2 packages FLEISCHMANN's RapidRise Yeast
- 6 tablespoons chilled, unsalted margarine, cut into 6 pats
- ¼ cup hot tap water (125°-130°F.)
- 2 large eggs mixed with 2/3 cup cold milk
- 1 egg yolk mixed with 1 tablespoon milk, for glaze

With metal blade of Cuisinart DLC-10 Plus food processor* coarsely chop cheese, pulsing 8 times. Reserve.

With dough blade, process next 5 ingredients for 20 seconds. With machine on, add hot water, then egg-milk mixture through small feed tube in a steady stream. After dough cleans side of bowl, process 60 seconds longer, adding cheese during last 10 seconds.

On floured surface, divide dough in half. Shape each into ball, pressing in any loose bits of cheese. Place on oiled large baking sheet; flatten into 7-inch circles. Cover with oiled plastic wrap. On bottom rack of cold oven, pour boiling water into large shallow pan; place baking sheet on center rack. Close door; let rise 30 minutes.

Remove pan of water. Uncover dough, brush with glaze. Slash with sharp knife or single edge razor. Turn oven to 375° F, bake 25 minutes or until done. Cool on wire racks.

*Recipe can be made in all Cuisinart DLC Series food processors. For other food processors: recipe may be halved. Check manufacturer's directions for yeast doughs.

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NABISCO BRANDS INC

QUICK COOK

Salmon in beurre blanc with two kinds of peas celebrates spring's light flavors



Spring calls for delicious meals made with the freshest ingredients—pink, tender salmon scallops, new baby peas, snow pea pods and delicate early salads. The following menu uses a wonderful array of such ingredients and requires only a quick stop at the greengrocer and fishmonger to assemble the dinner. Serves 4. —MARTHA STEWART

Salad Misticanza

This is a mixture of baby lettuces and greens, carefully washed and spun dry. Allow 1 large handful of salad greens per person. I like to use a wide variety of types. For example Bibb, ruby, chicory, rugola, mustard, endive, radicchio, etc.

Dressing:

- *1/3 cup olive oil*
- *1/3 cup safflower oil*
- *1/4 cup tarragon vinegar*
- *Salt and pepper to taste*
- *2 tablespoons Dijon mustard (optional)*

Whisk ingredients together or shake until combined in covered jar. Toss with well-washed, spun-dry salad greens and lettuces just before serving.

Salmon Scallops With Petits Pois And Snow Pea Pods

- *Four 1/3-pound boneless salmon scallops (use Norwegian salmon if possible)*
- *3 tablespoons unsalted butter*
- *Salt and pepper to taste*
- *1/2 pound snow peas*
- *1/2 pound fresh petits pois peas, shelled*
- *1 teaspoon sugar*
- *1 sprig fresh tarragon*

1. Heat butter in large heavy skillet. Sauté salmon over high heat, being careful not to burn butter or overcook salmon. Turn salmon scallops once. Place on heated serving platter.
2. In same skillet, add 1/2 cup water and bring to a boil. Add snow peas, shelled peas, sugar and tarragon. Cook over high heat until peas turn bright green and are tender—2 to 3 minutes should be sufficient.
3. Spoon peas over salmon scallops. Discard any liquid.
4. Serve with beurre blanc.

Beurre Blanc

- *2 tablespoons minced shallots*
- *3/4 cup white wine*
- *1/2 teaspoon salt*
- *2 tablespoons tarragon vinegar*
- *1/2 pound unsalted butter at room temperature, cut into small pieces*
- *1 tablespoon fresh tarragon leaves*

1. In small saucepan combine shallots, wine, salt and vinegar. Bring to boil and cook until liquid has reduced to 4 tablespoons. Strain into heavy skillet and cool liquid slightly. The liquid, however, must retain enough heat to incorporate softened butter without melting it.
2. Whisk butter, a piece at a time, into wine mixture, until mixture is well blended and creamy.
3. Stir in tarragon leaves and spoon beurre blanc around salmon.

Asparagus With Lemon and Pepper

- *1 pound fresh medium asparagus*
- *Juice of 1/2 a lemon*
- *Freshly ground pepper*

1. Trim asparagus to one length. If desired, use vegetable peeler to pare stalks to within 2 inches of tips.
2. Steam over boiling water until tender—3 to 6 minutes depending upon thickness of asparagus.
3. Arrange on serving platter, sprinkle with lemon juice and freshly ground pepper.

Creme Brulée With Blueberries

- *2 cups heavy cream*
- *1 vanilla bean*
- *4 egg yolks, lightly beaten and strained*
- *1/4 cup sugar*
- *1-1/2 tablespoons cold unsalted butter, cut into small pieces*
- *1/4 cup granulated sugar for caramelizing*
- *1/2 pint blueberries*

1. Place cream and vanilla bean in heavy saucepan. Bring to boil. Reduce heat and simmer for 5 minutes.
2. Whisk egg yolks and sugar in top of double boiler over simmering water until pale, thick and fluffy. Do not overheat or mixture will curdle.
3. Cook slowly for 10 minutes, stirring occasionally until mixture coats spoon.
4. Remove from heat and whisk in butter.
5. Place berries in bottom of dish.
6. Pour into shallow Pyrex or porcelain dish and chill until ready to serve.
7. Sprinkle sugar evenly over top. Place dish under broiler to caramelize sugar, taking care not to burn sugar, or use a propane torch to melt sugar. ■

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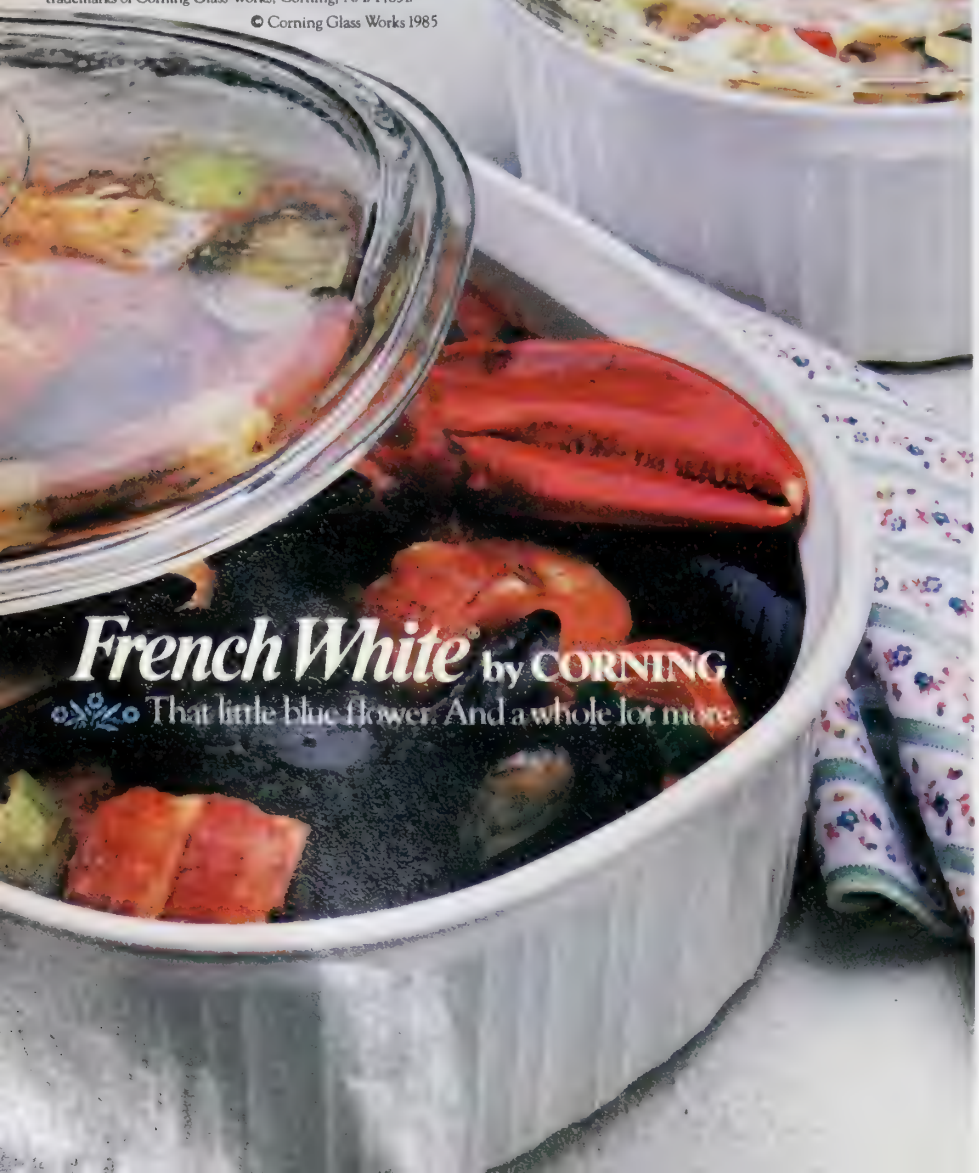
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MICROWAVE CORNER

By BARBARA BLOCH and RITA BARRETT

For variety give your spring lamb dishes a exotic flavor.

LAMB CASSEROLE

- 3 medium-sized red bell peppers, roasted over flame until blackened
- 2 pounds boneless lean lamb, trimmed and cut into 2-inch cubes
- Salt and freshly ground pepper to taste
- 1 can (16 ounces) stewed tomatoes
- 3 tablespoons olive oil
- 2 large cloves garlic, minced
- 1-1/2 cups chopped onions
- 1 teaspoon ground cumin
- 1/2 teaspoon ground coriander
- 1/2 teaspoon turmeric
- 1/4 teaspoon chili powder
- 1/2 cup dry white wine
- 1 tart apple, peeled and chopped
- 1/2 cup dark raisins
- 1 tablespoon cornstarch

☐ Season lamb with salt and pepper. Drain tomatoes, reserving 3 tablespoons liquid. Coarsely chop tomatoes and set aside. Place oil, garlic and onions in 2-quart microproof casserole and stir. Cover and microcook on high 6 minutes. Add lamb, recover and microcook on medium (50 percent power) 10 minutes. Blend spices and wine in medium-size bowl. Add reserved tomatoes, apple and raisins and pour over lamb. Recover and microcook on medium (50 percent power) 20 minutes, stirring after 10 minutes. Blend cornstarch with reserved tomato liquid and stir into casserole. Recover and microcook on medium (50 percent power) 5 to 7 minutes or until lamb is tender and sauce is thickened. Let stand, covered, 10 minutes. Serve over hot cooked rice. Serves 4 to 6.

☐ *Hint:* Cut meat into even-size cubes so all the meat will finish cooking at the same time. Use only tender lean meat from the leg.

MINTED LAMB BALLS

- 1 pound lean ground lamb
- 3 tablespoons chopped almonds
- 2 tablespoons dry bread crumbs
- 2 tablespoons freshly chopped mint or 2 teaspoons dried mint, crumbled
- 1 tablespoon freshly chopped parsley
- 1 medium-size onion, minced
- 1 large clove garlic, minced
- 1 egg, beaten
- 1 teaspoon salt
- 1/2 teaspoon ground cumin
- 1/8 teaspoon pepper

Yogurt mint sauce:

- 1 cup plain yogurt
- 1 clove garlic, minced
- 2 tablespoons bottled mint sauce
- 1 tablespoon freshly chopped mint or 1 teaspoon dried mint, crumbled

☐ Combine ingredients for lamb balls in bowl and mix until blended. Shape into walnut-size balls. Arrange 12 balls around outer edge of 10-inch glass pie plate. Microcook on high 5-1/2 to 6 minutes. Drain on paper towels. Repeat with remaining lamb balls.

☐ *To make yogurt mint sauce:* Blend yogurt, garlic, mint sauce and mint in 2-cup

glass measure. Microcook on medium (50 percent power) 2 to 2-1/2 minutes or until heated through, stirring after 1 minute. Pour over lamb balls. Makes 22 to 24 lamb balls.■

All recipes tested in a 625-watt oven. If the wattage of your oven is lower, additional cooking time will be necessary

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FIVE SEAFOOD ADVENTURES

Continued from page 113

ALASKAN BROWN ROCK COD WITH SAUCE POSITANO

- 3/4 cup olive oil
- 6 tablespoons minced shallots
- 4 large tomatoes, peeled, seeded and roughly chopped
- 1 tablespoon each fresh chives, tarragon, basil and coriander, chopped
- 2 cloves garlic, peeled and minced
- Juice of 1 lemon
- White pepper to taste
- 1-1/2 pounds Alaskan brown rock cod filets with skin left on (hackfish or pollock filets may be substituted)
- Extra virgin olive oil, for basting

☐ In skillet heat oil and sauté shallots over medium heat until limp but not brown. Add remaining ingredients and mix well. Pour mixture into top of double boiler and simmer for 1 hour.

☐ Brush surface of fish with extra virgin olive oil and grill on hot oiled rack for 5 minutes on each side. Serve fish on dinner plate surrounded by sauce and with piece of braised fennel. Serves 4.

BRAISED FENNEL

- 4 small fennel bulbs, trimmed, discard tops, stem and tough outer leaves, wash and drain well
- 1 cup white wine
- 1 tablespoon red wine vinegar
- Black pepper
- Dash of red hot pepper

☐ Preheat oven to 350°.

☐ Place prepared fennel in pot, cover with cold water, add vinegar, bring to boil and immediately drain.

☐ Place braised fennel in baking dish and add wine and seasonings. Cover dish with buttered wax paper and the lid. Braise in oven 20 to 30 minutes or until tender. Serves 4.

BUTTERFLY OF LOBSTER IN SOUP

- 2 pound Maine lobster
- 6 peppercorns
- 6 tablespoons sweet butter
- 1/4 cup carrots, cleaned and cubed
- 1/4 cup shallots, peeled and diced
- 1 large tomato, peeled
- 3 tablespoons Cognac
- 1/2 cup white wine
- 1 pound white mushrooms, cleaned, sliced
- Juice of 1/2 lemon
- Salt and pepper to taste
- 1/2 cup walnut oil
- 1/2 cup celery, diced
- 1/2 cup wild rice
- 1 cup chicken stock
- 4 cups heavy cream

Garnish:

- Lobster tail sliced in rounds
- Black truffle
- Pinch of saffron
- Fresh chives

☐ Cook lobster in 2 quarts salted water with peppercorns for about 15 minutes and allow to cool in broth.

☐ When lobster cools, remove meat from tail, set aside; dice claw meat; reserve shell, meat, broth. Crack claws, body and tail into 4 or 5 pieces.

☐ Melt 5 tablespoons butter in medium-sized heavy pan and sauté carrots and shallots until shallots are transparent. Remove pan from heat and stir in tomato. Raise heat to medium and pour Cognac into pan. Ignite by shaking pan vigorously or use lighted match. When flames have died down, pour in wine and season to taste, and simmer 10 minutes.

☐ Crush lobster shells and add to sauce. Add reserved broth and simmer, covered, about 1 hour. Strain mixture through fine sieve, and return to pan.

☐ Cook mushrooms in 1/4 cup water and lemon juice for 10 minutes or until water has evaporated. Place cooked mushrooms in food processor and add walnut oil. Process, using a metal blade, until they reach a thick cream consistency (about 5 to 7 minutes). Season to taste and add to sauce.

☐ Melt remaining butter in saucepan and sauté celery until tender. Add rice and stock to pan and bring to boil, stir once and reduce heat to low. Cover pan tightly and cook until rice is tender and liquid is absorbed, about 35 minutes.

☐ Add cream to base of soup and heat until hot. Do not allow mixture to boil.

☐ Divide rice and diced lobster meat evenly between 6 to 8 soup bowls, pour soup over rice and garnish each bowl with pieces of tail meat shaped to resemble a crawfish—use small bits of black truffle for eyes and decorate with fresh



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COCONUT CARROT CAKE

2 cups unsifted all-purpose flour	1 cup oil	2 cups grated carrots
2½ tsp. baking soda	2 cups sugar	1⅓ cups BAKER'S® ANGEL FLAKE® Coconut
2 tsp. cinnamon	3 eggs	½ cup chopped nuts
1 tsp. salt	1 can (8-oz.) crushed pineapple in juice	

Mix flour, baking soda, cinnamon, salt. Beat oil, sugar and eggs thoroughly. Add flour mixture. Beat until smooth. Add pineapple, carrots, coconut, nuts. Pour into greased 13x9-in. pan. Bake at 350° for 50—60 minutes. Cool 10 min. Remove from pan. Cool on rack.

Coconut Cream Frosting: Toast 1 cup BAKER'S® ANGEL FLAKE® Coconut. Cool. Cream 1 pkg. (3-oz.) cream cheese with ¼ cup butter. Alternately add 3 cups sifted confectioners' sugar, 1 tbsp. milk, ½ tsp. vanilla. Beat until smooth. Add ½ the coconut. Frost cake; top with rest of coconut.

GENERAL FOODS



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chives. Sprinke with saffron if desired. Serves 6 to 8.

GRILLED SEA SCALLOPS

1-1/2 pounds sea scallops
4 tablespoons olive oil

Sherry butter sauce:

1 cup dry sherry
2 tablespoons minced shallots
8 tablespoons sweet butter, cold, cut into pieces
2 small tomatoes, peeled, seeded and chopped into 1/4-inch cubes
Salt and pepper to taste

2 cups fresh or canned corn kernels
8 tablespoons sweet butter
1/2 cup thin sweet red onion slices (cut from root to stem)
American sturgeon caviar

☐ Thread scallops onto four skewers, brush generously with oil and grill over hot coals for about 4 minutes on each side, turning them several times.

☐ In saucepan combine sherry and shallots and reduce by 1/3. Remove pan from heat and whisk in butter pieces until they are well incorporated. Add tomato and taste for seasoning.

☐ In small skillet melt butter and sauté corn gently for about 5 minutes.

☐ Remove scallops from skewers and cut partially in half crosswise; insert slice of red onion in each. Place 1/2 cup corn in the center of a round place and surround with prepared scallops and onion; ladle each scallop with sauce; top with teaspoonful of caviar. Serves 4.

SALMON WITH CABERNET

2 pounds salmon filet (four 2-inch-thick steaks, slice each in half)
3 tablespoons sweet butter
2 tablespoons finely minced shallots
1 cup good Cabernet
Salt and freshly ground white pepper, to taste

Beurre rouge:

1/4 cup veal stock, or canned chicken broth
12 tablespoons sweet butter, cold and cut into small cubes
Fresh tarragon leaves for garnish

☐ Smear bottom of large sauté pan with butter and sprinkle evenly with shallots. Place salmon filets on shallots, add wine and season to taste.

☐ Place pan over high heat until wine begins to boil. Reduce liquid to simmer, cover pan, and poach gently for about 2-1/2 minutes. Remove pan from heat and let rest, covered, 4 minutes.

☐ Remove filets with slotted spatula, blot on towel and reserve pan juices. Place filets on warm plates.

☐ Place reserved pan with wine and stock on medium heat and reduce until only 3 tablespoons of liquid remain and remove pan from heat and allow to cool for a few minutes.

☐ Place pan on very low heat and whisk in butter cubes, a small amount at a time, adding more after preceding batch begins to disappear. Remove pan from heat as soon as all butter has been incorporated and sauce has consistency of light cream. makes 3/4 cup sauce.

☐ Taste for seasoning.

☐ Place filets opposite each other, so

(Continued on page 126)

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CALICO CORNERS

FIVE SEAFOOD ADVENTURES

Continued from page 125

tails are intertwined in center of a dinner plate, and surround with sauce. Serves 4.

JOHN DORY WITH PARSLEY BUTTER

- 1-1/2 to 2 pounds John Dory filets, 1/3-inch thick (sole, turbot or other firm-fleshed white fish can be used)
- 3/4 cup dry brioche crumbs
- 4 tablespoons freshly chopped parsley
- 2 tablespoons freshly chopped basil
- Salt and pepper to taste
- 3/4 cup clarified butter

Sauce:

- 1 cup heavy cream
- 2 tablespoons finely minced parsley
- 1/4 cup cooked spinach, pureed
- 2 tablespoons cold sweet butter, cut into small cubes

- 8 shrimp, cleaned, peeled, sauteed, halved
- 1/2 cup stewed tomatoes
- 4 slices of lemon
- 2 tablespoons freshly chopped parsley

☐ Spread crumbs on plate; toss with parsley, basil, salt and pepper to taste.

☐ Dip filets in butter; coat with seasoned crumbs. Place on wax paper or plate for 15 minutes to firm coating.

☐ Heat butter, about 1/8-inch deep, in large oval pan over high heat until it sizzles (test with small cube of bread). Gently lay the fish in pan and sauté for 3 minutes on each side.

☐ *Method for sauce:* In small saucepan reduce cream over moderate heat by half, or until it has thickened enough to coat spoon. Remove pan from heat and stir in parsley and puree. Place pan over very low heat and whisk in butter cubes until sauce is thick and smooth. 1/2 cup sauce.

☐ *Assembling dish:* Place cooked filet in center of dinner plate, surround with 2 tablespoons sauce, and garnish with 2 split shrimp on rim of plate with tablespoon of stewed tomato between shrimp. Top filet with a slice of lemon, centered with small mound of parsley. Serves 4. ■

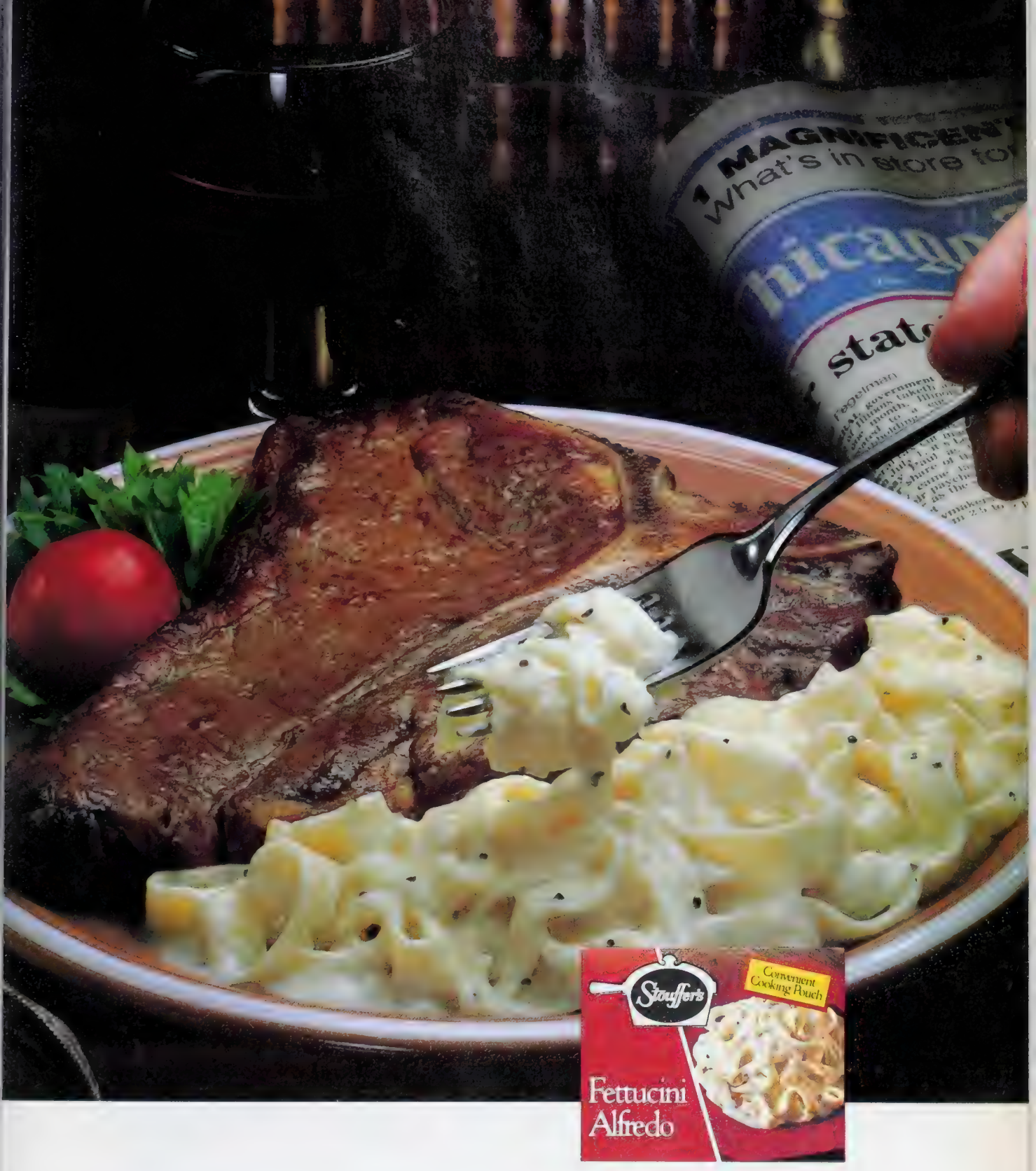
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ANTIQUES

Continued from page 17

mered in Quogue, carved fine shorebirds as well as ducks, many from cork. But, says Donal C. O'Brien Jr., the best shorebird maker who ever lived was William Bowman. If you can find a Bowman decoy, expect to pay upwards of $5,000. One brought $17,000 at a recent auction.

New Jersey's Barnegat region, which stretches from Bay Head to Great Bay, attracted a tremendous variety of waterfowl, yet decoys from this region look very much the same. Fashioned from two pieces of cedar, they were hollow to minimize weight on the small "sneak boats" hunters used. Harry V. Shourds of Tuckerton was a prolific carver whose work costs from $100 to as much as $3,000.

The Virginia carver Nathan Cobb was a master who scoured beaches for gnarled, weathered pieces of holly root that he transformed into animated decoy heads. Every time he picked up a knife, he was prepared to do something different with brant, buffleheads, and Canada geese. Many of his decoys exceed $5,000.

Around North Carolina's Outer Banks, Lee and Lem Dudley carved ducks—especially canvasback, greater scaup, redhead—with primitive bodies and shapely heads. Those with original paint may bring a couple of thousand dollars, but hardly any survive.

Some fine carvers worked along the Mississippi flyway. Charles Perdew of Henry, Ill., created graceful cardinals, crows and robins, plus mallard and pintail ducks that may cost $1,000 to $2,000 apiece. A Princeton, Ill., house painter named Charles Walker did a similar medley with clean lines and crisp painting, worth $1,000 in good condition.

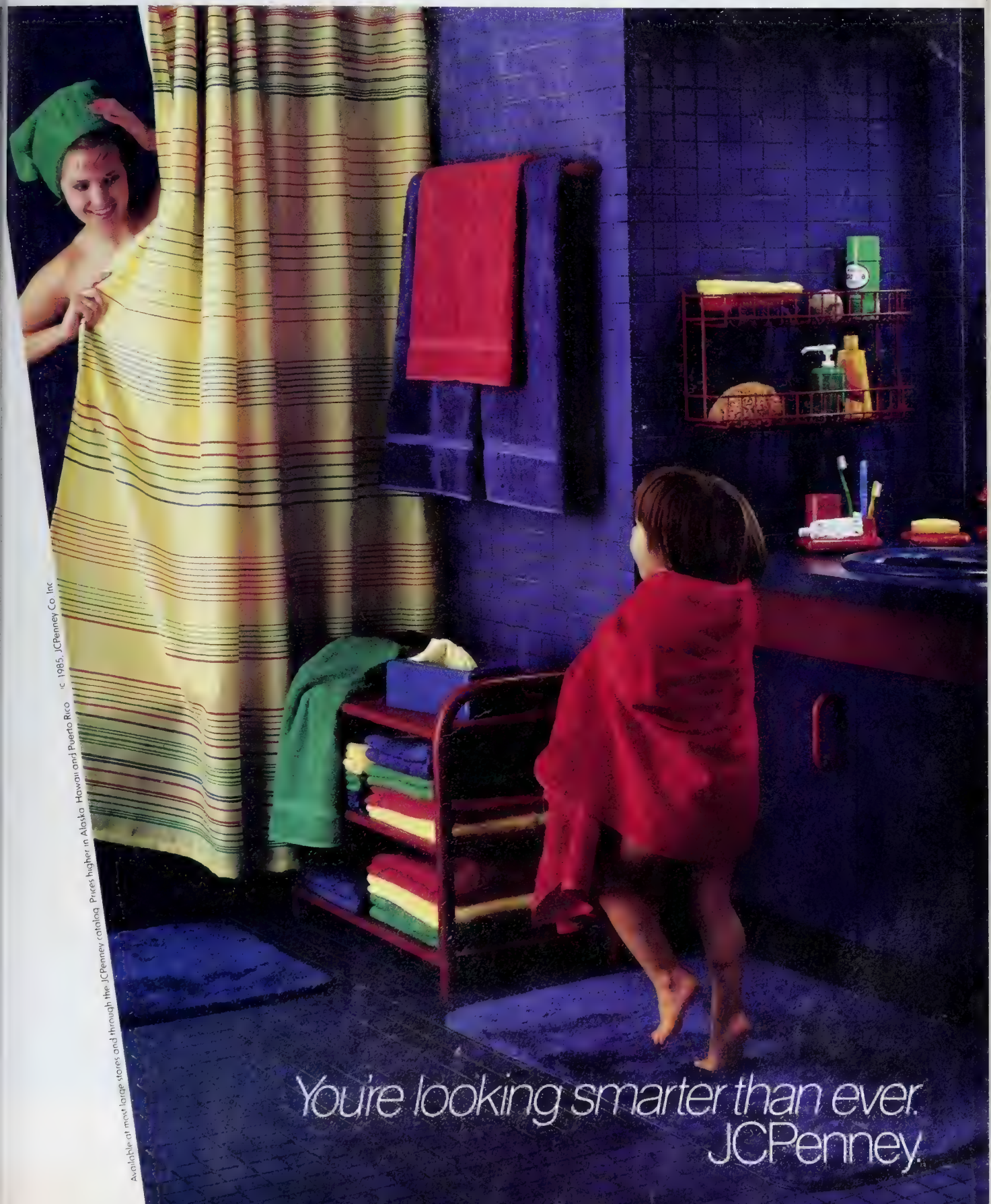
A relatively small number of decoys were made on the West Coast, because other types of game were more abundant. West Coast decoys tend to be much later than those from the East—commonly from the 1920s on. "I like Bill McClellan of Ureka, Calif., a versatile, innovative carver who did brant with wings attached so they'd move in the wind," says Lou Clingan, a Sacramento collector. "He worked during the 1920s and '30s. Then there's Charles Bergman, a late-19th-century carver from Astoria, Ore., who carved graceful swans. The Portland

(Continued on page 159)

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TRAVEL

Continued from page 57

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IRELAND

Ireland's country look blends images of thatch-roof cottages in ice cream colors with a craft tradition as old as the Irish hills. Beautiful, textured hand-loomed fabrics and stoneware as natural looking as the woods and valleys combine with white walls and welcoming turf fires to create a style that speaks of heathery hillsides and gardens.

You'll find these images all over Ireland, but for the tourist arriving at Shannon Airport, they are quickly reinforced by a visit to nearby Bunratty Castle and its Folk Park (phone: 061-61511), where a fin de siècle Irish village is re-created.

Bunratty Cottage Shop, opposite the castle, is a restored 19th-century country home turned into a two-story shop where you'll find Irish woolens, linen, china from Belleek and Waterford crystal.

In Kilkenny in the southwest, the Kilkenny Design Workshops are installed in the stables of Kilkenny Castle. A complex of studios and salesrooms, the workshops display and sell stoneware pottery, knitware, silver, wood, textiles and furniture. While in town, stop at Rothe House (Parliament Street), an Elizabethan merchant's impressively furnished home.

For real insight into the Irish country flavor, there is a marvelous "Irish Homes" program whereby you can spend the night and have breakfast with local families in their country homes or farms. Prices are modest (often about $10 a night including a robust Irish breakfast), and many of the homes are true delights.

While every village and town has a craft shop where local work is sold, the best source for crafts and furnishings from all over Ireland is in Dublin itself—at the Kilkenny Shop (Nassau Street; phone: 0177-7066), a sensational array (beautifully displayed) of furniture, pottery, bed and table linens, rugs, cookware, dinnerware, silver, toweling, curtains, cushions, candles and glassware.

Checklist for Ireland: For reservations at Dromoland Castle phone toll-free (800) 624-1921. • Atmospheric Dublin restaurants for the best of Irish fare: Lord Edward (23 Christchurch Place; phone: 0175-2557), Snaffles (47 Lower Leeson St.; phone: 0176-0790), The Small Home (42/43 Shelbourne Rd.; phone: 0160-8087). • For a free copy of the "Irish Homes Accommodations Guide," contact the Irish Tourist Board, 590 Fifth Ave., NYC 10036. Phone: (212) 869-5500.

FRANCE

In France, two standout regions that epitomize the country look are Provence, facing the Mediterranean, and Brittany/Normandy on the Atlantic coast.

Nothing quite matches the Provençal look *en natural habitat.* The signposts warm the heart: houses as colorful as gumdrops. Focus on Arles to absorb this sunny region at its fullest. You'll find delicious places to dine and to stay. One such is the Auberge La Regalido (rue Frederic-Mistral; phone: 90-97-7017), located in Fontvieille between Arles and the lovely town of Les Baux-de-Provence. In Les Baux is another *relais* hotel, the elegant country house, Oustau de Baumaniere (phone: 90-97-3307), which boasts a superb three-star restaurant as well.

In Arles, don't miss the Museum Arlaten (rue de la Republique; phone: 90-96-0823), a cornucopia of 18th-century life in Provence—30 rooms, especially rich in pottery, prints and furniture.

Shopping is a prime passion in Arles, and Saturday is market day, with a profusion of food, home accessories, flea market finds, dizzying arrays of fresh flowers and herbs. In Tarascon, in the hills above Arles, is the home of the beautiful hand-painted Souliado fabrics in florals, paisleys and geometric designs. The showroom (4 Boulevarde des Lices) also sells handcrafts and local foods.

(Continued on page 133)

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TRAVEL

Continued from page 131

For a completely different, more rustic country look, one that punctuates dark wood-beamed ceilings and enormous carved dark wood armoires and cabinets, head west of Paris to Brittany and Normandy. There you'll find expansive farmland, cozy farm houses and marvelous food.

Farther along in Normandy is Rouen, a good stop, not just for its medieval section with cobbled streets, half-timbered houses, cathedral and shops, but for its new Ceramics Museum (1 rue Faucon). Covering three floors of a 17th-century manor house, the museum traces Rouen's ceramics industry from Roman times to its 19th-century heyday.

A handy "home" base for exploring the luscious Brittany countryside is the Château de Locguenole, Route de Port-Louis (phone: 97-76-2904), near Hennebont. It is a beautifully run *relais,* with handsome dark wood armoires and other heavy furniture typifying a comfortable Breton country house, and with a two-star restaurant attached.

Checklist for France: Reservations for *Relais et Château* inns and hotels can be made through David Mitchell & Co., 200 Madison Avenue, New York, NY 10016. Phone: (212) 696-1323. Two other notable *relais* in Normandy: Le Petit Coq aux Champs (Campigny-Pont-Audemer; phone: 31-41-0419) and Ferme Saint-Simeon (*et son manoir* rue Adolphe-Marais, Honfleur; phone: 31-89-2361). • *Guide Emer,* obtainable from 50 rue Quai de l'Hotel de Ville, 75004, Paris, is an invaluable compendium of antiques dealers, listed by region. • Good shopping in Brittany and Normandy: Joyeaux Ateliers-Art Steriou, 154 rue du Pont-Aven, Quimperle, Brittany (all-round handcrafts); Ateliers du Val de Saire, 9 chemin des Castelets, Saint-Pierre-Eglise, Normandy (pottery, baskets, sculptures); numerous copper shops in Villedieu-les-Poeles. • For information, contact French Government Tourist Office, 610 Fifth Ave., NYC 10020. Phone: (212) 757-1125.

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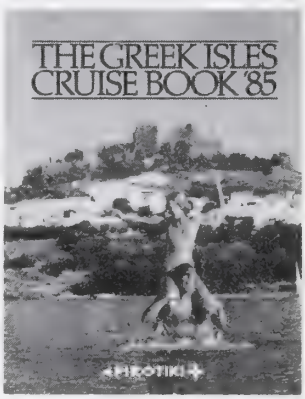
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SPAIN

Andalusia in southern Spain is the epitome of a regional look that reflects its roots. In a climate of heat and constant sunshine, glistening white outside walls and terra-cotta tile roofs reflect heat. Inside all is cool serenity, with textured white walls punctuated by atriums, a sense of spaciousness plus furnishings that draw on indigenous craft traditions, black wrought iron candelabra or window screens, and handsome dark wood country furniture. Centuries of Moorish dominance have left a rich legacy of Moorish designs and colors in the geometric *azulejos* (tiles) and pottery, inlaid wooden doors and fine detail work on wooden floors, doors and furniture.

The popular Andalusian triangle of Granada, Cordoba and Seville has decorative treasures often missed in the pursuit of such famous sights as Granada's Alhambra, Cordoba's Mezquita (1,000-year-old mosque-church), and Seville's cathedral and Giralda tower.

For instance, in Granada, within walking distance of each other (and of the incredible Moorish monument, the Alhambra) are four hotels, each decorated in public areas and guest rooms with classic elements of the Andalusian style. Whether you stay at the Parador Nacional San Francisco (a restored 15th-century convent—Alhambra; phone: 58-22-1493), Hostal America (a charming pension—53 calle Real de la Alhambra; phone: 58-22-7471), Alhambra Palace (a Moorish fantasy—2 Pena Partida; phone: 58-22-1468) or the Washington Irving (a harvest of Granada tilework and Moorish design—2 Paseo Generalife; phone: 58-22-7550), have a look or a meal at the others as well.

In Cordoba, you'll be captivated by the dozens of private patios visible from the sidewalks of the narrow, labyrinthine streets. Homeowners leave their front doors open so passersby can admire the tiled entrances, plants, fountains and antique chests framed in the doorway.

In addition to its celebrated monuments, Seville yields a private house, Casa de Pilatos (Plaza de Pilatos), that is often open to the public and is a veritable museum of the finest Moorish tile work, as well as furniture, courtyards and art. A good place to stay, where the Moorish

(Continued on page 134)

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TRAVEL

Continued from page 133

feeling is reinforced, is the Hotel Alfonso XIII (2 calle de San Fernando; phone: 54-22-2850), one of the Entursa chain.

Southwest of Seville is the land of sherry and even more intense sunlight along the Costa la Luz. A stop in the sherry-producing center of Jerez de la Frontera, with the dazzling all-white Entursa Hotel Jerez (41 Avenida Alvaro Domecq; phone: 56-33-0600) as a base (and another example of Andalusian country style) offers a chance to sample the local product.

Westward is the stunning white-on-white Andalusian town of Moguer, birthplace of the late Nobel prize-winning poet, Juan Ramón Jiménez. His classic home, with atriums, patio, beamed ceilings and Moorish inlaid wooden doors, is open to visitors and worth a stop.

In this southwest coastal corner, there are two notable paradors whose interiors are summations of the crisp, pared-down Andalusian style: Parador Nacional Costa de la Luz (phone: 55-37-0700), in the frontier town of Ayamonte, and Parador Nacional Cristobal Colon (phone: 55-37-6000), in Mazagon, near Moguer and the Monastery of La Rabida, from which Columbus departed on his first voyage to the New World.

Checklist for Spain: "Route of White Villages," a seven-day tour that covers many charming paradors in Andalusia, is available, as are all parador and Entursa hotel bookings, through Marketing Ahead, Inc., 515 Madison Ave., New York, NY 10022. Phone: (212) 759-5170. • Government-run handcraft centers, called *Artespana,* showcase a wide variety of regional crafts and decorative accessories (rugs, bedspreads, fabrics, furniture, wall hangings), and in Andalusia are located in Granada (Corral del Carbon), Cordoba (Posada del Potro) and Seville (4 Rodriguez Jurado). • To visit sherry *bodegas* in Jerez, write or phone two weeks or more ahead. Promotions Mgr., ESESA, 2 Avda. A.A. Domecq, Jerez de la Frontera, Spain. • For additional information, contact National Tourist Office of Spain, 665 Fifth Ave., NYC 10022. Phone: (212) 759-8822.

ITALY

One of the most translatable regional styles is the sun-warmed, tawny, rustic farmhouse look found throughout the hill towns of Tuscany in central Italy. Terra-cotta tile roofs cap ochre houses whose interiors combine low ceilings with dark wood beams, stone fireplaces, polished wood floors and furniture that reflect the bucolic surroundings.

A tourist with shopping in mind thinks first of Florence, for centuries a center of art, artisans and the finest custom work. The joyous thing about Florence is that you'll find examples of the Tuscan style almost everywhere you turn—in rustic restaurants, such as Degli Antellesi (21 piazza di Santa Croce), Sabatini (9a via Panzani; phone: 055-211-559) or Cantine Antinori (3 Piazza Antinori), and in atmospheric hotels like the Plaza Lucchesi (38 Lugarno Zecca Vecchia; phone: 055-264-141) on the banks of the Arno River, the suburban 17th-century Villa Villoresi (Colonnata di sesto Fiorentino—with excellent food too), and a 15th-century house, Villa La Massa (Bagno a Ripoli, at Candeli).

Take time out from viewing art collections to visit the museums of porcelain (Palatina del Cavaliere) and of silverware (Galleria Palatina, piazza Pitti) both part of the Pitti Palace complex, and the Museo della Casa Fiorentina Antica (Ancient Florentine House Museum, 13 via Porta Rossa) in the city's center.

Every little village tucked into the Tuscan hills is a gem in itself. Between Florence and Siena is a charmingly furnished hotel, the Villa Liberone at Gaiole in Chianti.

In Siena a very special place to stay is Villa Scacciapensieri (phone: 057-741-441), whose name means "to chase your cares away." Dating from the 18th century, the Villa is a comfortable country house with wood-burning fireplaces, low-beamed and painted ceilings, polished parquet floors and exceptional food.

Checklist for Italy: Shopping in Florence: via Borgognissanti (for antiques); Straw Market in the Loggia del Mercato Nuovo, piazza San Lorenzo (straw, linens, crafts, antiques) • For details of Giuliano Bugialli's cooking school, contact Audrey Berman, 2830 Gordon St., Allentown, PA 18104. Phone: (215) 435-2451. • For information, contact Italian Government Travel Office, 630 Fifth Ave., NYC 10111. Phone: (212) 245-4825 or Alitalia Airlines at (800) 223-5730.

(Continued on page 137)





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TRAVEL

Continued from page 134

AUSTRIA

Beginning in the extreme west, in Austria's beautiful Tirol, working east and then south toward Vienna, there is enough to keep even the hardiest of rural farmstead admirers happy. Austria, like Norway, has devoted hundreds of acres to preserving four centuries' worth of rural farmhouse architecture. There are three major museums arranged in 18th-century farm community style and a wonderful exhibition museum at Innsbruck that focuses solely on interiors and their contents. Should you decide to make a tour of Austria's open-air museums you would do well to start with the Museum of Tirolean Folk Art in order to learn the "vernacular," that style of design you'll be seeing again and again at Kramsach, Stübing and Salzburg. If your trip is in the summer, you'll want to include the famous *Heurigen* houses built near the Viennese vineyards.

The Museum of Tirolean Folk Art functions as your guide to the rest of the "country" of Austria. Be sure to get the museum catalog, published in 1963, because it provides all the description and explanation you need as you travel from valley to valley, province to province.

The open-air museum at Kramsach-Mosen yields a survey of farmhouse varieties throughout the Tirol. At Stübing, the survey covers the entire country. And at Grossgmain, just outside Salzburg, a brand-new museum is still being set-up that celebrates the wide-ranging architectural traditions of that country.

Where to stay? Near Salzburg: The Salzburgerhof, Untersbergstrasse, 378 or Gasthof St. Hubertus, Salzburger Strasse, 289. Both are old-fashioned, and within a comfortable drive's distance of Grossgmain, a town well-known as a summer-winter resort situated in the center of the vacation triangle of Salzburg, Berchtesgaden and Bad Reichenhall.

Should you drive to the Stübing Museum a special experience of Austrian hospitality may be possible. Count Otto Herberstein often has guests at his magnificent castle, Schlossherberstein, about 30 miles from Graz. The castle is lived in by the family and you are welcomed as family and accorded the privileges of the house, its private museum and its hunting grounds. Write two months in advance to Gutsverwaltung Herberstein. Phone: (03176) 2250 or 28 10, A-8222 St. Johann/Herberstein.

Checklist for Austria: Write the Austrian National Tourist Office, 500 Fifth Ave., New York, NY 10110 for more information about Austria's open-air museums or call (212) 944-6880. They are usually open from April to the end of October. • Look for signs that say *Heimatwerk* on local shop doors and in windows. Woodcarving, loden fabric and exquisite *petitpoint* needlework are the three indigenous Austrian handcrafts to seek.■

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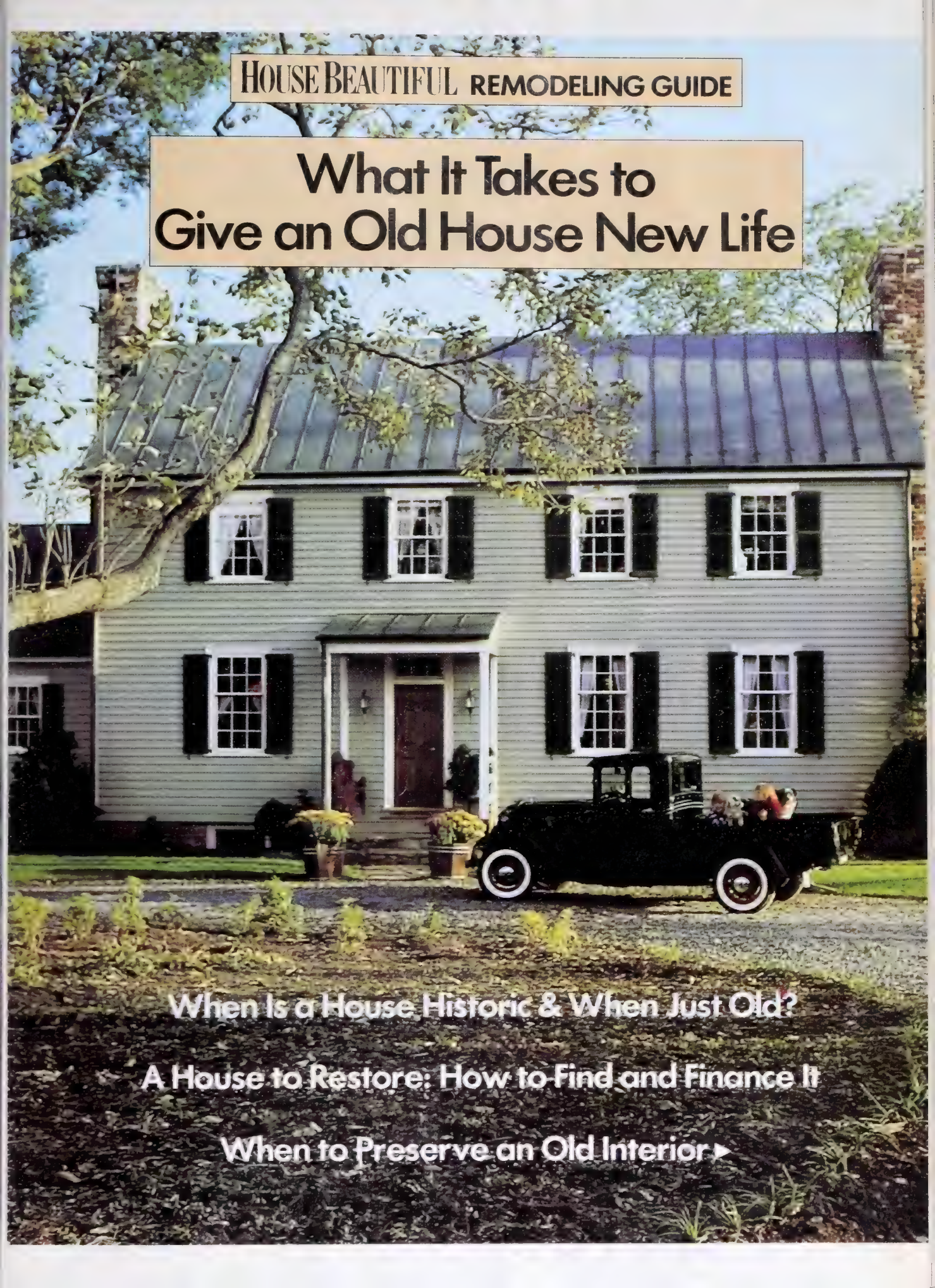


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Restoring a house may be trying, but it can give you the home you've always wanted. Find out all about it in the sections that follow.



Once an inn, then a school, this 19th-century clapboard house was moved to Charlottesville, Va., and restored. ***(Front of house is on first page of this guide.)***

By JOHN H. INGERSOLL

Restoration is no longer the preserve of a small, earnest band of civic- and history-minded people eager to retain important elements of their community's architectural heritage. According to the National Association of Home Builders, residential renovation represented 20 cents out of every home-building dollar in 1960; it now accounts for over 40 cents per dollar, a $67 billion market.

What this means is that a great many Americans are now staying put, looking to redeem their existing homes or buying old houses and renovating or restoring them, stage by stage, detail by detail. On the pages that follow, you'll find practical advice on finding, buying, fixing up and living in an old house. The information is "partitioned" to get you quickly into the particular phase of the subject that interests you most.

1. RESTORATION . . . "A LESSON IN HISTORY"

Gale Plummer and his wife like their 1839 house in New London, Conn. They like it very much. They might have appreciated it better if they hadn't moved in so quickly. How quickly? Two years from the time of purchase. The house had been abandoned for 12 years, and "was in very rough shape," says Mr. Plummer.

Now, nearly 10 years after the purchase, the exteriors are restored, but the interiors still need work. If he had it to do over again, Mr. Plummer says he would stay out of the house longer, complete more of the interior work and then move in.

The Plummers' frustrations are not atypical. Restoration is for most people a labor of love. "It has to be," quips an owner of a Richmond, Va., town house, c. 1850. "I can't think of any other endeavor where you'd spend months on one small task, like sanding six layers of paint from a fireplace surround."

Most old houses are full of surprises. Some of these are pleasurable. One owner, removing waterlogged plaster from the attic of his New London house, found an old harpoon, a wonderful relic from the city's whaling days.

Other surprises can be costly. Carl Detwiler, a Pittsburgh architect, discovered that a former owner of his 100-year-old house had added a third floor by laying down 2-inch-thick boards over 2-by-6 ceiling joists. What this produced was a trampoline. The center of the third floor was easily 2½ inches lower than the edges. Result: Pull out, shore up and start again.

Sometimes one repair leads to another.

(Continued on page 142)

Continued from page 141

"Preservation at its finest"—that's how the architect describes the renovation of a 1730s Connecticut farmhouse *(opposite)* for a 1980s family

The Iannottas, clients of Carl Detwiler, bought a city house with a dirt basement (not unusual). Mr. Iannotta said he wanted a concrete floor over the dirt. "While the cellar is open, let's dig some out to give you more headroom," said the architect. That led to bracing the house while new footings were poured. Then, since the drains were ancient and the floor was still not covered with concrete, they dug down and replaced all the drains and finally poured the concrete floor.

Despite slow work on their house, the Iannottas are delighted with their city home and staunch defenders of the restoration ethic. Their previous home for 12 years had been a two-story, neo-colonial in a North Hills subdivision—suburban Pittsburgh. The contrast is striking, but one gets a strong feeling that they are more firmly rooted now than before, perhaps because they've put so much of themselves into the city dwelling.

Sometimes, parts are discovered that aren't there. A fine Queen Anne house, one of the earliest in Seattle (1888, two years after the city was settled), was taken by architect Arne Bystrom. Mr. Bystrom was sure there had been a graceful porch around the house. Investigations showed just enough signs on the sidewalls to prove it. Meticulously copying similar period porches in the area, Mr. Bystrom replaced his porch.

And there are exciting discoveries. Witness the couple who bought an aging Park Slope house in Brooklyn because they thought the building had some charm. When they removed worn linoleum from the first floor living areas, a beautiful oak parquet floor appeared beneath. Then, after taking off shabby composition board from the ceiling in their child's room, to their delight and amazement, they found a 15-square-foot stained glass skylight!

There are also eerie discoveries. Architect Detwiler tells of a young woman who bought a turn-of-the-century house in Pittsburgh. Not long after she moved in, doors would slam shut mysteriously even though there was no window open to let in a gust of air. Later, she confronted a series of locked doors in the house, doors she was positive were open or unlocked when she last saw them. Some research unearthed the fact that a young daughter of the original owner had died in the house. Since then she has simply accepted the "fact" that the girl's spirit may be angry that the house is occupied.

Restoration of an old house is an adventure, a lesson in history, a burden for some (most of whom give up), a test of patience and nearly always in the end a pleasure in good living.

2. PROS AND CONS OF OWNING AN OLD HOUSE

"Any house standing can be restored," says architect Jeff Anderson of Pittsburgh. Adds Fred Shaw, a banking adviser for the American Bankers Association (ABA) and president of the Union Bank & Trust Co., Elgin, Ill., "There isn't any fixed level of deterioration in a house beyond which we won't loan money. After all, when a family builds a new house, they start with an empty lot. At least a restoration begins with a shell."

"I've been involved with two houses whose cost of reconstruction was higher than the price of either house," recalls Gregg Olson, a designer/builder in Eugene, Ore. "I think house restoration ought to be cost effective. There's a point where the lender may say it's better to

(Continued on page 146)

It was a stately white farmhouse that had survived 250 winters, and Frank and Natalie Lyon fell in love with it. It had charm and it had history; they moved right in, doing little more than repainting. After living in it a few months they concluded that it really did need alteration—to transform it from a vintage Connecticut farmhouse to a home for a contemporary family (the Lyons have three young daughters).

They wanted to do nothing to compromise the house's architectural integrity or any of its beautiful wood detail, but they did yearn for spaces more in keeping with their needs. So they hired the Greenwich, Conn., architectural firm Shope Reno Wharton Associates, who proved sensitive to the needs of both house and client. *(Their "Marriage of Barns" was featured in the September '84 HB.)*

Exterior details of the farmhouse were preserved and restored. Inside, the downstairs was untouched, but upstairs the spaces were rearranged to provide three children's bedrooms and a playroom.

The house had been added onto 100 years ago, but to renovate this addition and at the same time bring it up to current building code standards would have been costly and time-consuming. So the structure was razed. Built in its place was an addition that contains major living spaces downstairs, a generous master suite above it. The addition was not designed to replicate the old farmhouse, but to complement it, though the same materials were used. Wood-shingle roof and siding plus all fascia boards are identical to those found in the farmhouse.

As architect Allan Shope sees it, his firm and the Lyons worked in tandem to "preserve the integrity of the house and, at the same time, accommodate lifestyle changes to satisfy the needs of family living in the house today."





Updating the Lyon house *(above and left)* involved preservation and partial renovation of a c. 1730 farmhouse, demolition of a later, below-code addition plus construction of a new wing between house and garage. First floor of new wing is one great space embracing kitchen, breakfast room, TV-viewing and sitting room, mud room and bar. The old stone well house, still in use, is in foreground *(left)*.

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Continued from page 143

An architect sensitive to preservation can design an addition that complements the original structure and also points up its history and style





Adding a greenhouse created new spaces without compromising the Georgian style of this 1925 clapboard house in Westchester County, N.Y. Architects: Peter Gisolfi Associates.

tear down the old house and start fresh."

On the other hand, Joe and Linda Iannotta, clients of Carl Detwiler in Pittsburgh, admit to investing more money in the purchase and renovation of their inner-city house than the current sales value of the house. Are they worried? "No," says Mr. Iannotta, "because each year the prices kick up for houses in our neighborhood. Besides, we don't intend to move. If we do sell, I know we'll more than make back the investment."

The Iannottas bought a house they knew had leakage. "It was so severe, we had the interiors gutted," says Mr. Iannotta. "We saved some of the crown moldings and pulled woodwork off the walls to refinish and replace later." Otherwise there was little remaining for them.

Water damage and vandalism are probably the two worst enemies of an old house, short of fire. Architect Harry Van Dyke advises checking out the cellar of any old house you are shown. "Look up at the floor joists," he says, "especially under baths, kitchens and laundries, where water damage shows."

An architect experienced in restoration is the best person to help you find a sound old house, whether in city or country. Not only can he or she assess structural integrity, but at the same time you'll be provided with some ideas for changing what you see to what you want.

If you eschew architectural or design aid, then hire a member of the American Society of Home Inspectors. Says Warner Carlson of Arlington, Mass., a past president of ASHI, "The most expensive part of any building to repair is the foundation. That's where I'd start to look." He agrees that moisture is the prime source of deterioration, and points out that usu-

(Continued on page 149)

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Continued from page 146

When location is exceptional, as with the bayside cottage below, any improvement you make is bound to increase your house's value



Preserving a cottage flavor was one goal of architect Richard Sygar and his wife, Janet, in improving their Sag Harbor, N.Y., "shack" (*below left*). Renovation took three stages: First a deck and picture window were created; next a six-foot extension was built beside the front porch, and the house was reshingled; finally a partial second floor, with two bedrooms and a bath, was added (*left*). Says the architect, "What I'm most happy about is that the house looks as if it's been there a long time."



ally three complete replacements are needed in a house older than 50 years: wiring, plumbing and mechanical systems.

"In an urban house, that takes effort, time and money," says architect Arne Bystrom of Seattle, who endured such aggravation in his own home. For a country house, there are easier ways. To his own 1854 house, Gregg Olson added a wing for all the plumbing, the electrical entry and mechanical equipment (a heat pump). "I generally advise my clients to do the same thing, if possible."

3. WHEN LOCATION MAKES A DIFFERENCE

A line drawn from a sparsely populated area to one heavily populated also charts redesign difficulty—from easy to difficult. An old farmhouse surrounded by plentiful acreage is altered, added to or shrunk with few structural limitations—whatever the buyer wants. A venerable city town house, attached on both sides to similar dwellings, contains few such design freedoms. Changes ordinarily must be kept within the house walls.

"In the city, we must treat privacy with great care," says Pittsburgh architect Carl Detwiler. "You must accept as a given your relationship with your surroundings, which is normally not a concern in the country."

Natural light is an accepted fact in the country and most suburban locations. "In the city, natural light is a precious commodity," says New York City designer Tom O'Toole. "I've even put a window into the north wall of a closet, just to get light into the space (light that won't fade clothes)."

Urban building codes, strict because of fire danger, explain the heavy dependence on brick and stone facings. Country codes aren't lax. They simply allow more design freedom. "Getting approvals in the city involves miles of red tape, but we're used to it and plan for it," says Charles Uhl, an executive with restoration contractor Tom Mistic & Sons in Pittsburgh. Country code approvals are less difficult to obtain, "but many small towns insist on approval, as well, by an architectural review board," says architect Harry Van Dyke, who specializes in restoration from offices in Hunters Point and Livingston, N.Y.

(Continued on page 150)



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Continued from page 149

"Interested in restoring an older home, you'll gravitate to where this is happening"

To real estate agents, location is the most important buying consideration for any house—new or old. But, argues Mr. Van Dyke, "Location is less important for a house of great architectural or historic value and more important for a house that is merely old."

Many couples, like the Gale Plummers of New London, Conn., are urban pioneers. "In 1976, when we purchased our 1839 house, it was located on what was probably the worst street in New London," says Mr. Plummer, who currently helps review properties nominated for the National Register. "Today, our area is quite attractive."

Finally costs to restore an old city house run higher than those to remake a country dwelling, assuming equal repairs. City costs are higher, period. For example, clear 1-by-6 boards at a Manhattan lumberyard run $1.50 a lineal foot. The same boards at a Niantic, Conn., yard are 73 cents a lineal foot.

One further thought: Those in on the ground floor of an area renovation, whether city, suburb or country, usually tend to buy low and later sell high. James Murray and his wife bought an 1898 Victorian house in a marginal section of Kansas City for $20,000 in the mid '70s; poured another $25,000 into its restoration and six months later sold it for $98,000. Less than a year later, the buyer was transferred and sold the same house for $138,000.

4. HOW TO FINANCE THAT RESTORATION

"To buy and start work on our 19th-century house, we got a rehabilitation loan in 1976 at three percent, well below the market at that time," recalls Gale Plummer of New London, Conn. "Money was provided by the New London Housing Conservation Program."

A variety of programs still are on the books, mostly emanating from the Department of Housing and Urban Development. The programs offer leverage to move into one's own home in return for restoration of America's housing stock. Not by any means are all the programs aimed at the low-income family, nor are they all centered in urban areas. How do you find out more about them?

"A bank mortgage department will have information on rehab programs in their area," says Alexander Berry, an ABA banking adviser and senior vice-president, Bank of Virginia, Richmond.

"If you're interested in restoring an older home, you'll gravitate to areas where this is happening," Mr. Berry continues. "Generally there are people who organize neighborhood rehabilitation; they would know what programs are available." So would most real estate brokers serving restoration areas, in addi-



on to owners who blazed the trail first.

Are urban pioneers penalized when ney ask for a loan? "No," says banking dviser Fred Shaw. "When a couple aims o restore the first house in a bad neighorhood, we look more closely at their redit worthiness, and worry less about ne condition of the house or neighborood. I think a lot of banks are anxious o get involved in rehabilitation."

Loans for redoing an old house are not ased on the current condition of the ouse, but on the value of the structure hen remodeling is finished. "That's why makes good sense to bring completed lans and specifications, cost estimates nd an anticipated completion date to the ank when you ask for a mortgage or a econstruction loan," says Mr. Shaw.

Rehabilitation loans are granted usual- for one year, which is why a schedule f work is important. At the end of the oan period, the loan is converted to a ermanent mortgage, assuming the work s done. Completion doesn't mean every quare inch of interior must be sanded, efinished, polished and dusted. It means he functional elements of the house must e restored, and the house made livable. Owners can take their time refinishing woodwork or wallpapering.

However, too much do-it-yourself by the owners is a no-no for most lenders. "That's a difficult credit decision to make," says Mr. Berry, "because the loan is based on the final value of the property, and if the owners get bogged down, we're left holding the bag."

Even that guideline is occasionally broken. "If the owners are willing to pledge assets as collateral until the job is completed, then a loan isn't so much of a problem for us," says Mr. Berry. "Such assets as savings, stocks or bonds, or an existing house are all quite acceptable."

5. WHEN TO PRESERVE AN OLD INTERIOR

Guidelines for the restoration of historic houses normally specify that you may not alter or "update" the exterior of a building that has landmark status or is on the National Register. But you can do anything you wish to the interior so long as your changes are not visible from outside—as they would be if you installed a huge skylight in a great mansard roof.

Recalls architect Harry Van Dyke, "I remember a stunning house in the Park Slope area of Brooklyn. The interiors were rich with light oak paneling, and the rooms separated on the first floor with huge pocket doors. The owners wanted to strip and sell everything inside to an architectural parts dealer. Then they wanted me to help them redo the interiors with such things as acoustical ceilings. I told them I was too busy.

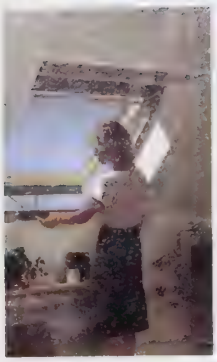
"If a client's house makes an architectural statement, I advise them to maintain the statement or sell the house and buy one they can put their stamp on."

Out on the West Coast, Gregg Olson is even more direct: "I feel that if people want to live in a contemporary scene, they ought to build a new house."

Yet there are compromises. James Murray, who is an artist by profession, described the restoration of his 87-year-old Victorian house near Crown Center in Kansas City. "We had to gut the inside, but we restored the first two floors to their original Victorian flavor. This meant removing all the oak woodwork to

(Continued on page 152)

What's the difference between a roof window and a skylight?



Model TPS top-hung roof window



Model VS ventilating skylight

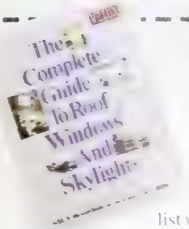
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Continued from page 151

"I have sympathy for people who don't want to reproduce an old exterior stick by stick as it was 100 years ago"

have it stripped and refinished, retaining all the marble mantels and refacing the fixtures. But on the upper floors, we got very contemporary. For example, we removed a room on the top floor so that our bedroom/sitting room soars to the roof—two floors of space. We put in a loft upstairs and my studio is there."

Architect Detwiler is also less dogmatic on the subject: "I didn't come into this profession as a preservationist or historian, but as a contemporary architect. There are a lot of massive old Victorian houses, more than there are large families that can afford them. I think adaptive reuse is perfectly all right—getting the utilities working again. I have a lot of sympathy for people who don't want to reproduce an old interior stick by stick as it was 100 years ago."

Most families who move in and slowly renovate our oldest homes feel strongly about preserving the original. One such couple purchased a house in Stamford, Conn., 29 years ago. The house, built in 1705, was among the first to be named to the National Register.

Over the years, the owners carefully removed board paneling to reveal original plaster, or chinked stonework joints in their 10-by-5-foot keeping room fireplace over which is an original bolection molding, carved from a single log. In the public library and among their own collection, they studied everything they could find about Early American houses before touching a partition, or scraping away paint from wide floorboards.

The owners feel newly rewarded every time they discover another fact about their house—the beam through stonework at the top of the fireplace to take up expansion and contraction, for example—or another artifact on the order of 18th-century coins, kitchen implements and rose-headed cut nails, the first to be made in America. It has been a rich, moving experience for them.

6. WHEN IS A HOUSE HISTORIC AND WHEN MERELY OLD?

Houses placed on the National Register of Historic Places must be at least 50 years old and meet one or more of four qualifications:

1. They relate to historic events.

2. They are linked in some way to the lives of significant persons in history.

3. They are architecturally important—either as symbols of strong design trends or as examples of work of renowned designers.

4. They yield information important to United States history.

If you restore a National Register property and convert it to an income producing investment, you are eligible for a 25 percent tax credit. For every $1 you spend on renovation the IRS allows you to take 25 cents off your net taxes.

What happens if you spoil the historic flavor of the house? If disapproved by the local National Register nominating group, it is removed from the Register.

"You apply for registration through your state preservation office," explains Carol Shull, chief of registration for the National Register. "The state preservation officer notifies local officials so they can comment on the nomination. If approved, the nomination is reviewed by a national board of historians, architects, architectural historians and archaeologists. Generally if there is state approval, the review board passes the application."

Many states and municipalities have their own programs. Among those, the plan set forth by the New York City Landmark Commission is probably the most stringent. Any changes to a house designated a New York Landmark must be approved by the commission.

(Continued on page 155)



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Continued from page 152

"Restoring an old house, one with historic value, calls for special skills"

What the commission demands is restoration of the exterior to a condition that resembles the appearance of the house when it was built. The commission puts no limitations on interior changes, but must make certain no inside alteration affects the exterior appearance.

A house on the National Register is safe only from the path of improvements. Even then, the extent of the contractor's responsibility is to mount an impact study. If the study results favor a new highway, down comes the house. One other quirk: No house recently moved or disassembled and reassembled elsewhere is eligible for the National Register.

7. FINDING A CONTRACTOR WHO CAN DO THE JOB

Restoring a truly old house, particularly one with historic value, calls for special skills. These skills aren't found as a rule among companies that concentrate on ordinary additions or kitchen and bath updates. Nor are there clear directions for locating these craftspeople. "For us," says James Murray, owner of a Kansas City Victorian, "it was a series of searches, trials and eliminations until we found the right crew. Among that crew were two young carpenters who were exceptionally talented. They reproduced original woodwork and made stained glass."

Although most architects help you find a contractor, the choice is really yours. *You* have to do the hiring. Says Joe Iannotta, "Both Carl (Detwiler) and I went looking. The first contractor we found did about half the work, ran through our money and left. Then I located a team consisting of a man and a woman who turned out to be brilliant."

"There are major differences among contracting companies," architect Detwiler claims. "Today, the people I've been working with arrive with good credentials, but five years ago during the housing slump, it was a different story. Then, it seemed as though everyone pushed out of new housing jumped into remodeling . . . with disastrous results."

Some of that experience may explain why there is a growing number of designer/builders, such as Gregg Olson, or architect/builders like William Remick of Piedmont, Calif. Says Mr. Olson, "I find it difficult to control what happens to a building I designed when others do the work. I prefer to run the show myself."

A similar attitude influences William Remick, who says, "I only build what I design. I do not work for other architects. I believe in the simplest kind of designer-client communication.

This isn't to suggest that good contractors are going out of style. They aren't. Six generations of masons have been building fireplaces (that work!) in the Marblehead, Mass., area. At last report, there was a two-year waiting list, attesting to demand for their services.

Then, too, because more people are restoring old houses, the supply of craftspeople has burgeoned. Says Joe Iannotta, "It's largely the young people who are reestablishing the crafts."

8. TRACKING DOWN OLD HOUSE "PARTS"

- **Go to a show.** The first architectural fragments show in Columbia County, N.Y., held last summer drew a huge crowd, among them a number of dealers.

Shows like this are held periodically by amateur and professional groups alike around the nation. Keep an eye open for announcements in local newspapers.

- **Ask your architect.** Once you've located an architect conversant with restoring old houses, you'll probably learn that he or she knows of sources for house parts.
- **Head for a bookstore.** Several books on the art of restoration carry an index of sources. Check them out. Or turn to *The Third Old House Catalogue,* compiled by Lawrence Grow (Collier Books, $9.95).
- **Go to a dealer.** There are more than a few in urban centers, some of whom car-

(Continued on page 156)



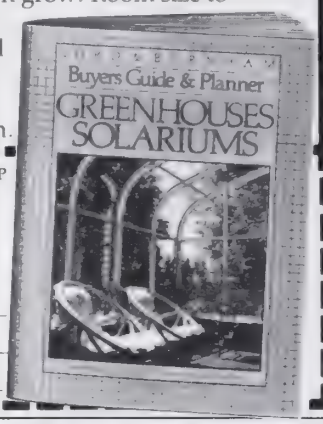
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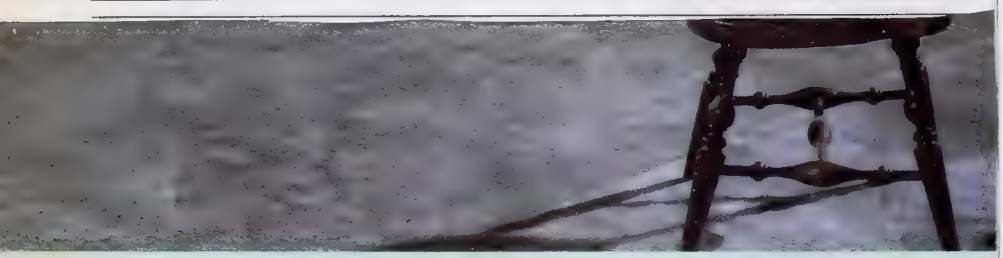
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Like every Morgan product, SwingSet patio doors are made of real wood, the natural insulator, and take any finish beautifully. The glass is double-pane, 5/8" insulated glass. Also available on some models are single glazing, beveled glass, or Low-E™ high-efficiency glass. The beauty of the doors is complemented by the solid brass lever and deadbolt lockset, standard on every SwingSet door.



Here's another feat of magic from Morgan—the illusion of greater ceiling height created by the addition of matching transom units and molding trim kits. (All it takes is an 8′ ceiling, but don't give the secret away!)

Versatility? Almost limitless. SwingSet patio doors are available in single, double and triple units—including a new center-opening triple unit. Choose them with or without the wood panels and in either true divided-lite or full-view glass with optional snap-in grilles.

1985 Morgan Products, Ltd.

Continued from page 155

"Those first to buy property in a run-down area gain the most over time"

ry a fascinating array of parts—some sophisticated and some just junk (though junk to one is treasure to another).

• **Ask the neighbors.** "If you're moving to a restored area of a city, you'll find a tremendous network of knowledge about house parts among the residents," advises Joe Iannotta, who located many of the elements in his house this way.

• **Reproduce the parts you need.** "I've tried tracking down just the right part for a house I've redesigned, and I've had parts reproduced," says Gregg Olson. "It is not only less expensive to have something reproduced, but I have much better control over the finished product."

• **Go to an auction.** This is the least effective way to find parts. But, occasionally country auctions will display a period mantel or have collected a dozen six-over-six windows from an old house. Read the published auction lists carefully.

Most of the time restoring houses significantly increases their value and when a wave of restoration begins, not only does an individual house increase in value but the renovation of other houses in the area raises its value further.

Those who are first to buy property in a run-down area gain the most over time. There are few urban areas that don't eventually improve. Some take longer than others, and it's true there is a risk for the pioneers, an investment risk and often a personal risk.

Yet once an area is on the upswing, both risks diminish. The Iannottas, who moved from suburb to city, say they found no more and perhaps less crime in their new locale. Though Mr. Iannotta admits the present value of his city house doesn't quite match his investment in it, he remains confident of the area. "If I had money to invest right now, I'd buy other properties here. We're still enthusiastic about restoration."■

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April 1985 Issue
Expiration date: June 15, 1985

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REMODELING BOOKLETS

1. Household Inventory Record. This folder provides a record for your property and tips on identifying lost or stolen property and a place to record where important papers are kept. **2. Insurance Question and Answer Brochures.** These nine brochures answer questions about auto, homeowners, and life insurance. **Allstate Insurance Company. Both, free.**

3. Windows and Gliding Door Answers From Andersen. Booklet answers questions about windows and gliding doors. Sections on window planning and angle bays and bows. Includes description and photographs of Andersen wood and low-maintenance Andersen vinyl-sheathed Perma-Shield® windows and gliding doors. **Andersen Corporation. Free.**

4. Anything Goes! From Armstrong comes the first residential carpet backed by a 10-year manufacturer's warranty against crushing and matting. Brochure explains this new carpet and shows styles and colors. **5. Welcome to the Stylish World of Armstrong No-wax Floors.** Folder holds brochures describing choices. Tells what to ask the salesperson; explains such things as no-wax surfaces, installation and upkeep. **Armstrong. Both, free.**

6. Brochure from Arrow Fastener. Describes and illustrates applications of the Arrow Staple Gun. Includes how-to hints. **Arrow. Price, 40 cents.**

7. If you can't come to Bloomingdale's, now Bloomingdale's can come to you. They're offering a 72-page catalog of fashions, furnishings and gifts. Send $4 (applicable toward your first purchase). **Bloomingdale's. Price, $4.**

8. Let's Live Color has 36 full-color pages of decorating ideas for rooms and exteriors. Tips help you get professional results when you paint it yourself. **Cotter & Company. Price, $1.**

9. "At Home With Delta®," 1985 catalog for kitchen, bath, bar and more. Choose from a wide selection of finishes and styles. **Delta Faucet. Free.**

10. Bathroom Design. Six exciting bathroom designs using space and color are found in a new full-color brochure. Included are floor plans and list of materials used in each bathroom. Contains photos and descriptions of Eljer's full residential line. **Eljer. Price, $2.**

11. New ideas on planning your new kitchen or bath. Send for a copy of our booklet, "Solving Space with Style." **Formica. Price, $2.**

12. Awnings, Patio Covers, Privacy Screens. Ideas for using "Sunbrella" canvas fabrics including how to save energy by installing window awnings. Made of acrylic fiber, "Sunbrella" fabric is guaranteed for five years. **Glen Raven Mills. Price, 50 cents.**

13. Enter Howard Miller's World. From traditional grandfather clocks, wall clocks, mantel clocks and alarm clocks, to the ultimate in contemporary designs. **Howard Miller Clock Company. Price, $3.**

14. Queen Anne for Today. Royal Anne by Keller is available in both dining room and bedroom collections. For dining room, tables include glass top and round pedestal additions. All pieces are solid maple with rich cherry-hued finish. **Keller. Price, $1.**

15. Kentile Fashions In Floors. Illustrated brochures show Kentile resilient floor tiles—solid, vinyl composition, asphalt, Brite 'n Shiny No-Wax and Touch-Down self-adhering. **Kentile Floors. Price, 75 cents.**

16. Window Shopping, Vol. I. A 132-page guide to window treatments. Covers, draperies, curtains, stylish alternatives, vertical and miniblinds, pleated shades, woven woods, etc. Ideas, detailed measuring, how-to photos of over 200 colors and patterns. **Kirsch Co. Price, $3.**

17. The KitchenAid Kitchen. Information about KitchenAid line of quality-built appliances including dishwashers, built-in-ovens and cooktops, trash compactors, food-waste disposer, Instant-Hot water dispensers, mixers and food processors. **KitchenAid Division, Hobart Corporation. Price, 50 cents.**

18. "La-Z-Boy® Signature II™ Sleep Sofas." Just one of three full-color mini-brochures you'll receive Genuine La-Z-Boy sleep sofas, recliners and swivel rockers are featured in dozens of styles and fabrics to fit any decor. **La-Z-Boy Chair Co. Price, $2.**

19. Window Magic. Twenty-eight ideas for decorating with horizontal and vertical blinds. Includes a 16-page section on laminating, measuring, installing; also color pages on energy-savers like awnings. **Levolor Lorentzen. Price, $1.**

20. "Never-Wax" Floors Brochure. Four-color, eight-pages with more than 180 patterns and colorations of sheet vinyl flooring with exclusive JT88 "Never-Wax" wear layer. **Mannington Mills. Free.**

21. Kitchen Cabinets. A 16-page, full-color brochure describes several cabinet lines. Each two-page spread features a decorator-styled kitchen. **Merillat Industries. Price, $1.**

22. Doors and Other Elegant Woodwork by Morgan. Folders describe how to use exterior and interior doors, patio doors, stair parts, entrance trim and mantels to decorate and insulate your entire home. **Morgan. Price, 25 cents.**

23. Living With the Sun. Color booklet explains planning, construction and operation of passive solar design. **PPG Industries. Price, $1.**

24. Information on In-The-Home Air Pollution Control. "Cleaner Air" Booklet describes air filters, air cleaners, data on removal of dust, smoke, pollens, spores, by an air cleaner which uses no electricity **Research Products Corporation. Free.**

25. New 28-page booklet from Tappan. Includes tips on buying major cooking appliances, offers help on kitchen planning, along with energy-saving ideas for the kitchen. **Ruppman Marketing Services. Price, $1.**

26. Plumbing. "What Every Homeowner Should Know About Plumbing" booklet includes plumbing tips, solutions to problems, plus tags to identify water lines. Information is also supplied for kitchen and bathroom design trends and Moen faucets. **Stanadyne. Price, $1.**

27. Tarkett's new "Do-It-Yourself Sheet Vinyl Installation" pamphlet. Diagrams on how to measure, cut along walls and trim around corners. How to apply adhesives, seal seams and replace moldings. Easy-care hints keep your Tarkett no-wax vinyl flooring lustrous and beautiful. **Tarkett. Free.**

28. Therma-Tru Corp. Brochure on insulated entry door systems, featuring steel-clad doors and the patented Fiber Classic—the fiberglass-clad door with the wood look. **Therma-Tru. Free.**

29. World Class. Velux is the world leader in roof windows and skylights. Read our 24-page, full-color booklet "The Complete Guide to Roof Windows and Skylights." **Velux America Inc. Free.**

30. Free Building & Remodeling Information & Gifts. New "National Directory" tells you how to get and where to write for hundreds of free gifts, samples, layouts, building and remodeling plans, aids, books, government benefits, low-cost loans and much more. **Weiss & Daughters. Price, $1.99.**

Do-it-yourself repair manual from Whirlpool Corporation. Explains how to replace worn-out parts with Whirlpool FSP parts and where to buy them for your **31.** washer, **32.** dryer, **33.** dishwasher or **34.** compactor. **Whirlpool. Price for each manual, $8.25.**

ANTIQUES

Continued from page 128

carver Henry Mastin, working about the same time, did some of the most beautiful Canada geese you'll ever see."

Most decoys are by unknown carvers. Don't turn up your nose at these examples! They can be beautiful. Sophisticated collectors are proud of being able to spot fine work regardless of maker. Decoys by unknowns may fetch $50 to $500 or more, depending on quality.

Auctioneer William Bourne believes fine, well-documented decoys by acknowledged masters are likely to appreciate the most. Some carvers marked their work. Elmer Crowell, for instance, stamped many of his birds on the bottom; Nathan Cobb's may bear the initial "N."

Collecting interest fades where later decoys were concerned, since most were made for decoration. However, many collectors enjoy work by Lem and Steve Ward of Crisfield, Md., who carved decoys through the mid-1960s. A fine black duck, for instance, stamped "L. T. Ward," would be worth over $1,000.

While decoys intended only for decoration are considered less collectible, they can be quite appealing. Characteristically, they have more delicate details such as long tail feathers, which wouldn't appear on hunting decoys. And the painting is much fancier than would be necessary to attract birds. Decorative decoys may have legs, which hunting decoys never do, since they ride on water. Seldom will a decorative decoy sell for over $250.

Factory-made decoys—those crafted on a lathe—can be good buys. Mason's, a Detroit company, is generally rated the best. From 1899 until 1926, it turned out mallards, snipes, black ducks, brant, Canada geese and other decoys. They're well-shaped, and the high-quality paint mellows nicely. Other well-regarded factories are Stevens of Weedsport, N.Y., Evans of Ladysmith, Wisc., and Pratt of Joliet, Ill. Handsome factory-made decoys may run $50 to $100 apiece.

Decoy collectors are sticklers for condition. The most frequently damaged part of a decoy is the bill, easily splintered by shot. You should assume a decoy you're considering has a replacement bill. "That's the only kind of repair serious collectors accept," says author-collector Adele Earnest. Yet they do want to see signs of wear. This is partly because decoys, like furniture, acquire an appealing patina over time.

Paint is a top consideration. A decoy with good original paint may be worth 10 times more than a similar decoy restored much later. Many decoys were repainted while still being used to lure game, and they have acceptable patina. If you buy a worn decoy, don't ever think of having it stripped and repainted.

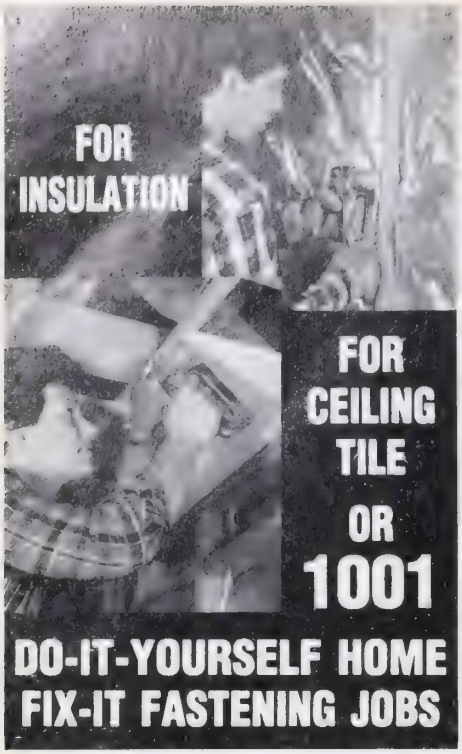
Decoys are handled by many folk art dealers. Richard Bourne Inc. of Hyannis, Mass., specializes in this field; look for his annual decoy sale in early July. Within a few days of it are auctions conducted by Gary Guyette in Portland and Richard Oliver in Kennebunk, Maine. New York City's William Doyle Galleries tries to schedule decoy auctions in April and November.

These museums have good decoy collections: Shelburne (Vt.) Museum; Abby Aldrich Rockefeller Folk Art, Williamsburg, Va.; Museum of American Folk Art, N.Y.C.; The Museums at Stony Brook, N.Y.; the Cleveland Museum of Natural History.■

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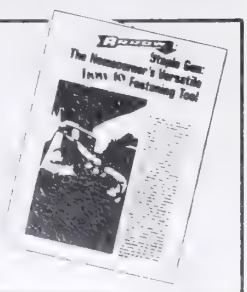


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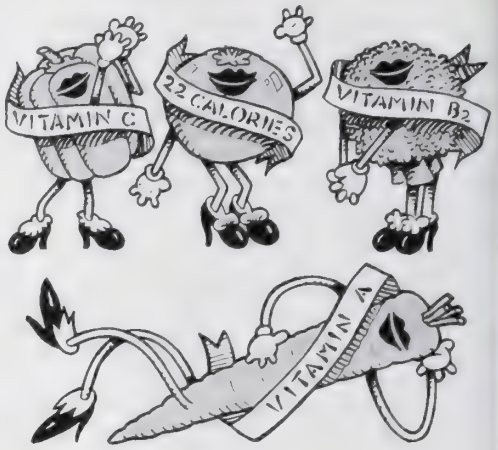


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GARDEN GUIDE

APRIL

Take our quiz to find little-known nutritional facts about garden vegetables



By KEN DRUSE

It's spring, and you've probably ordered seeds from the catalogs and made lists of seedlings to buy from the nursery. I suggest you only plant the kinds of vegetables that your family will eat. This may seem obvious, but some people go hog-wild when the color catalogs arrive. I've planted okra because I love the hibiscuslike flowers and rhubarb chard for the ruby-red stalks. But come harvest, I discover that no one will touch them. From among the vegetables that you know you'll eat I suggest you choose ones that are not readily available at the supermarket.

There is another reason for planting certain vegetables—their nutritional content. America's favorite homegrown vegetable is the tomato—a dependable plant. According to the U.S.D.A., 100 grams (about 3.5 ounces) of ripe tomato contains. . .

22 calories
1.1 grams of protein
.2 grams fat
.5 grams fiber
13 ml calcium
.5 ml iron
3 ml sodium
244 ml potassium
900 International units of Vitamin A
.06 ml Vitamin B_1
.04 ml Vitamin B_2
.7 ml niacin
23 ml Vitamin C

That's not too bad, but you'd do better eating 100 grams of cantaloupe. There are some surprising findings when produce is considered nutritionally. For example, pumpkin seeds have the most protein: 29 grams. As for traditional vegetables, Brussels sprouts win with 4.9 grams of protein. How's your NQ (nutritional quotient)? Test yourself with our vegetable quiz *(answers below):*

1. What vegetable has the most fiber?
2. Which leafy vegetable is tops in calcium content? This one has 25 percent more than parsley, the runner up.
3. Squash and pumpkin seeds have 11.2 ml iron. The second best is a part of an edible plant that is usually thrown away. What is it?
4. This vegetable (actually a fruit) has twice the Vitamin A of carrots with a whopping 21,600 IU per 100 grams. What is this all around winner?
5. A popular seed from a plant usually grown for its flowers has more Vitamin B_1 than any dark green vegetable and 10 times as much as okra, the runner-up. Can you guess?
6. Dark green vegetables do have a lot of Vitamin B_2. Which has the most?
7. The vegetable that proves to be the hands-down winner of the quiz has more niacin than most, and it has more Vitamin C than any other. Can you guess it again?

Other nutritionally bountiful vegetables include carrots, cauliflower, chard (Swiss), collards, garden cress, kale, parsley, peas, pumpkin and squash seeds and squash (winter types, only). And by the way, Popeye was right! Spinach is one of the most nutritious vegetables of all.■

1. red peppers 2. collards 3. beet greens 4. red peppers 5. sunflower seeds 6. broccoli 7. red peppers

PAUL FICHTER

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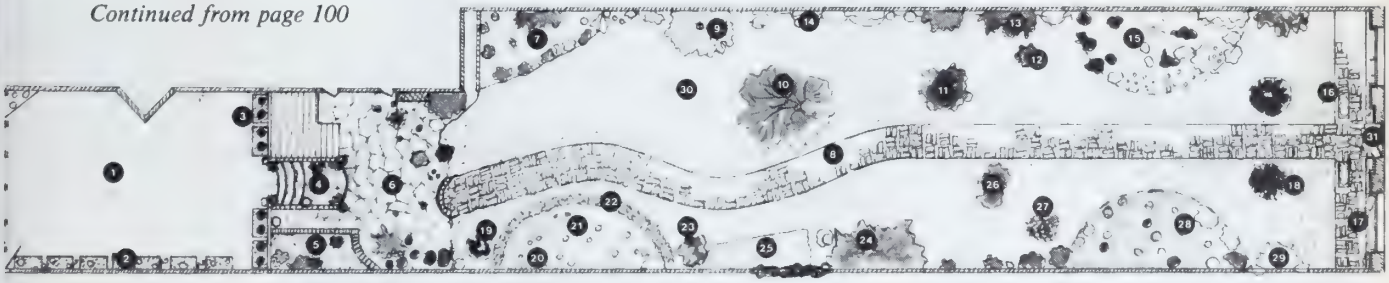
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BOTANICALS BY SYBIL

Continued from page 100



In a secret city garden semicircular beds overflow with roses, and trees are underplanted with spring-blooming bulbs

1. Terrace
2. Trellised walls with climbing plants
3. Trellised tubs planted with eight cone-shaped box trees
4. Steps leading from paved terrace area
5. Herb garden
6. Paving stones planted with thyme and flowering plants
7. Shrub border
8. Brick path leading to mews house
9. Viburnum tomentosum 'mariesii'
10. Weeping willow-leaved pear tree
11. Prostrate horizontal juniperus
12. Acer palmatum, a Japanese Oriental maple
13. Garrya elliptica
14. Walls covered with roses, intertwined with honeysuckle, clematis
15. Shrub roses and other plants in bed
16. Four beds of hostas
17. Primulas directly in front of mews house
18. Pair of Cupressocyparis (leylandii)
19. Dr. Saunders Hybrid Peonies
20. Wisteria sinensis
21. Rose bed of apricot-colored roses
22. Lavender border
23. Viburnum 'earlessi'
24. Choisya ternata (Mexican-orange)
25. Irish Molly
26. Acer 'Brilliantissimum'
27. Philadelphus "Sybil" (mock-orange)
28. Semicircular rose bed
29. Helleborus
30. Lawn
31. Mews guesthouse■

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For retail sources of merchandise coded (M), contact resource or House Beautiful Reader Service, 1700 Broadway, New York, NY 10019.
All prices are approximate.

HB MARKETPLACE

●*Pages 20 and 21 (insert, top right):* Pelham **Club chair,** wool/viscose diagonal print; **Chroma table,** 20 inch diameter, adjusts from 21½ to 36½ inches high; **Comete Torchiere lamp**—Conran's (R, MO), Mail Order Department HB4PR, 160 E. 54th NYC 10022; write for catalog. **Juan Grio Rug,** 100 percent wool—Museum of Modern Art (R), 11 W. 53rd St., NY 10019; write for catalog $1. (Framed $60) Norman **Poster** unframed, $28—Nouveau Artists (R), 940 Third Ave., NY 10022. **Vienna Finger hall table,** custom made by Joe Duke—Gallery of Applied Arts (R & T), 24 W. 57th St., NY 10019. **Picture frame,** 5 by 7 inches—Pavillon Christofle (R), 680 Madison Ave., NY 10021. **Art Deco Clock** #H871A, **Hollow Champagne Flutes** #S452A—The Horchow Collection (MO), PO Box 819066, Dallas, TX 75381-9066; (800) 527-0303. **Alessi Wine cooler**—D.F. Sanders (R), 386 West Broadway, NY 10012; 952 Madison Ave., NY 10021 **Telephone**—Deco Deluxe (R), 1046 Madison Ave., NY 10021. *1.* **King Richard Candlesticks**—Swid-Powell Design (T), 55 E. 57th St., NY 10022. *2.* **Perfume bottles** #E735A, set of two—The Horchow Collection (M.O.), PO Box 819066, Dallas, TX 75381-9066; (800) 527-0303. *3.* **Hand mirror** with silver embellishment—The Belle Epoch (R), 211 E. 60th St., NY 10022. 4. **Night Set** #393075, Bloomingdale's, (R) Bath Shop, 1000 Third Ave., NY 10022. *5* **Nina lamp**—Henry Smith-Miller, 305 Canal St., NY 10013. *6.* **Mikasa Deco Place setting**—Jenny B. Goode (R), 1194 Lexington Ave., NY 10028. *7.* **Deco Coffee pot** with briarwood handle; full service including tray, cream pitcher, sugar bowl, $2,100—Pavillon Christofle (R), 680 Madison Ave., NY 10021. *8.* **Classic Martini Glasses** #A1631—The Horchow Collection, (MO) PO Box 819066, Dallas, TX 75381-9066; (800) 527-0303. *9.* **Tuxedo Plate**—Swid-Powell Design, 55 E. 57th St., NY 10022. *10.* **Nymph Lamp,** polished aluminum; *11.* **Art Clock,** acrylic—B. Altman (R), 361 Fifth Ave., NY 10016. *12.* **Basket**—D.F. Sanders & Co. (R), 386 West Broadway, NY 10012; 952 Madison Ave., NY 10021. *13.* **Cocktail shaker**—Manhattan Ad Hoc (R), 842 Lexington Ave., NY 10021.

HB LOOKOUT

●*Page 34 (top left):* **Wool dhurries and Portuguese needlepoints**—Kamdin Designs (R), 791 Lexington Ave., NY 10021.

●*Page 36 (middle left):* For more on Poinciana, Flor., contact: Intermarket Inc., Suite 400, 207 E. Redwood St., Baltimore, MD 21202. **Norm Thompson,** PO Box 3999, Portland, OR 97208; free catalog.

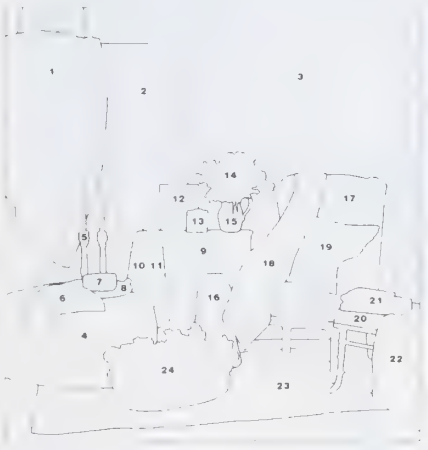
●*Page 41 (bottom):* **Ceramic pieces**—Classic Gallery (T), 979 Third Ave., NY 10022. **nine-inch black and white battery-ready portable TV,** $119.95—RCA Consumer Electronics (M), Consumer Relations, PO Box 1976, Indianapolis, IN 46206. **F78 telephone** designed by Henning Andreasen, GNT Automatic, $120; **desk clock** #3332 designed by Jørgen Møller, Georg Jensen Silversmiths, $150—The Museum of Modern Art (R), Museum Store, 11 W. 53rd St., NY 10019; or The Museum Catalog

●*Page 45 (top left):* More quilt reading: ***Homage to tmanda*** published by Roderick Kiracofe's R.K. Press, $16.95 plus $1.50 postage—The Quilt Digest Press, 955 14th St., San Francisco, CA 94114. *Right:* **For more on Stephen Whittlesey's furniture** contact **The Gallery at Workbench** (R), 470 Park Avenue South, NY 10016 or Stephen Whittlesey, 1560 Main St., West Barnstable, MA 02668. *Bottom:* **Missoni's cotton sheets and pillowcases,** $15 to $65; **comforters,** $17 to $275; **dust covers and bedspreads,** $90 to $1,800. Available by mail from Private Lives on 6, Macy's Dept. 607, 151 W. 34th St., NY 10001; (212) 560-3614, attn: Joe Gordon. **Missoni's decorative fabrics for the home**—available through Macy's Private Lives on 6. Ian Wall (T), 979 Third Ave., NY 10022. For nearest trade showroom call: (800) 624-2420.

GREEK ISLANDS

●*Pages 61 to 73:* **Hanging lace pieces and plates** from Studio Yria owner Monique Mailloux (R), Paros, Greece.

CRAZY ABOUT PAISLEY



Pages 78 and 79

●*Pages 78 and 79: 1)* **Square red patch shawl,** India c. 1850, $475—Vito Giallo Antiques (R), 966 Madison Ave., NY 10021. Phone: (212) 535-9885. *2)* **Screen covered in "Maihar Stripe",** color red #73640, 100 percent mercerized cotton—Schumacher (T), 939 Third Ave., NY 10022. Phone: (212) 644-5900. *3)* **"Pakistan" wallpaper,** #280-A—Clarence House (T), 40 E. 57th St., NY 10022. Phone: (212) 752-2890. *4)* **Oval Paisley-covered ottoman,** $900, designed by Leah Lenney of Decoration Day—Lewis Mittman Inc. (T), 214 E. 52nd St., NY 10022. Phone: (212) 888-5580. *5)* **Kashmiri lacquer candlesticks,** c. 1870, $745—James II Galleries, Ltd. (R,T), 15 E. 57th St., NY 10022. Phone: (212) 355-7040. *6)* **Napkin on tray made of "Kidjim",** #5698-1, 100 percent cotton—Boussac of France (T), 979 Third Ave., NY 10022. Phone: (212) 421-0534. 7) **Kashmiri lacquer box,** c. 1870, $300—James II Galleries Ltd. (R,T), 15 E. 57th St., NY 10022. Phone: (212) 355-7040. *8)* **Antique paisley covered tray** and *9)* **sewing cabinet** painted by Trudy Solin, $650—Leah Lehney Interiors Ltd. (D), c/o Decoration Day (R), 2076 Boston Post Rd., Larchmont, NY 10538. Phone: (914) 834-9252. *10)* **"Pondichery"** (laquer red) *(hanging out of top side of cabinet, left to right),* 35926-02, 100 percent cotton—André Bon Inc. (T), 979 Third Ave., NY 10022. Phone: (212) 355-4012. *11)* **"Madhia,"** #39528, 100 percent cotton satin, made in France and designed by Paule Marrot—Stroheim & Romann (T), 155 E. 56th St., NY 10022. Phone: (212) 691-0700. *12)* and *13)* **Antique picture frames**—Decoration Day (R), 2076 Boston Post Rd., Larchmont, NY 10538. Phone: (212) 834-9252. *14) See below. 15)* **English cut glass jug,** c. 1810, $550—Bardith Ltd. (R & T), 901 Madison Ave., NY 10021. Phone: (212) 737-3775. *16)* **"Jampur"** color sultana *(hanging out of front drawer of cabinet),* #52M480, 76 percent rayon/24 percent cotton—Schumacher (T), 939 Third Ave., NY 10022. Phone: (212) 644-5900. *17)* **Regence wing-back Paisley-covered chair,** #501/55, $2,695—Yale R. Burge (T), 305 E. 63rd St., NY 10021. Phone: (212) 838-4005. *18)* **Rare cream Paisley throw** on chair with end borders, India c. 1840, $1,000—Vito Giallo Antiques (R), 966 Madison Ave., NY 10021.

(Continued on page 164)

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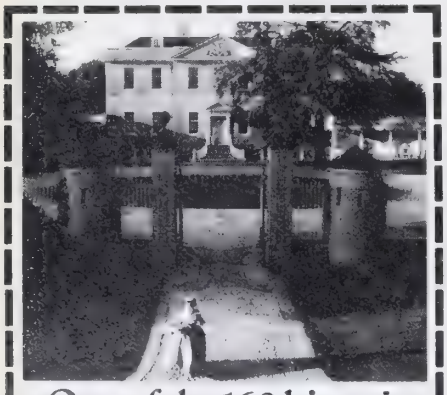
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PRODUCT INFORMATION

Continued from page 163

Phone: (212) 535-9885. *19)* **Pillow of antique Paisl backed with red velvet,** approx. $225—Decoration D (R), 2076 Boston Post Rd., Larchmont, NY 105 Phone: (914) 834-9252. *20)* **Antique ottoman with gi ed legs,** copies available, $900, designed by Leah Le ney of Decoration Day—Lewis Mittman Inc. (T), 2 E. 52nd St., NY 10022. Phone: (212) 888-5580. *2* **Paisley fabric-covered photo album,** $125; **addr book,** $24; **visitor book,** $18—Henri Bendel (R), 10 57th St., NY 10019. Phone: (212) 247-1100. *22)* **"A nabella Paisley"** *(draped on ottoman on righ* #819151, 100 percent cotton—Lee Jofa (T), 979 Thi Ave., New York, NY 10022. Phone: (212) 688-044 *23)* **Late-19th-century English needlepoint ru** $4,500—Trevor Potts Antiques, Inc., (T), 1011 Lexi ton Ave., New York, NY 10021. Phone: (212) 7 0909. *14)* and *24)* **Flowers**—Salou Ltd. (R), 454 C lumbus Ave., NY 10024. Phone: (212) 595-9604.



Pages 80 and 81

●*Pages 80 and 81: 1)* **"Furstenburg" screen print wallpaper** from the Palais Royal Collection—Sterli Prints (M), 23645 Mercantile Rd., Cleveland, O 44122. Phone: (212) 586-8877. *2)* **Persian hand-wov striped shawl,** c. 1850, $550—Vito Giallo Antiqu (R), 966 Madison Ave., NY 10021. Phone: (212) 53 9885. *3)* **Mid-19th-century bamboo window se** $1,250—Trevor Potts Antiques Inc. (T), 1011 Lexi ton Ave., NY 10021. Phone: (212) 737-0909. *4)* **Whi paisley pillow** on bench, $265—Decoration Day (H 2076 Boston Post Rd., Larchmont, NY 10538. Phon (914) 834-9252. *5)* **Antique oak basket,** #578, $300- Eggs & Tricity Inc. (T), 979 Third Ave., NY 1002 Phone: (212) 371-6728. *6)* **Pillow in basket covered Jaubertie Paisley,** #9205, 100 percent cotton—Co tan & Tout (T), 979 Third Ave., NY 10022. Phon (212) 753-4488. *7)* **"Katmandou"** *(fabric draping out basket),* #150072F, 100 percent cotton—Quadri (T), 979 Third Ave., NY 10022. Phone: (212) 75 2995. *8)* **"Mandasor"** tabletop fabric, #7298/54 and **Underskirt of "Mysore,"** #8033154, both 100 perce cotton, by Etro of Italy—Ian Wall Limited (T), 9 Third Ave., NY 10022. Phone: (212) 758-5357. *1* **Paisley lampshade,** #950, sold with Chinese royal d lampbase, $1,200—Eggs & Tricity Inc. (T), 979 Thi Ave., NY 10022. Phone: (212) 371-6728. *11) See belo 12)* **Cup and saucer** on table from late-19th-centu English bamboo-decor coffee service, #E-2011, 2 piece set, $660—Yale R. Burge (T), 305 E. 63rd S NY 10021. Phone: (212) 838-4005. *13)* **Fabric-cover recipe file,** $17.50 and **address book,** $10.50—Pier Deux (R), 870 Madison Ave., NY 10021. Phone: (21 570-9343. *14)* **Biedermeier daybed,** #4724/20 $2,100/frame—Lord & Taylor (R), 424 Fifth Av NY 10018. Phone: (212) 391-3632. *15), 16)* and *1* **"Tabriz" paisley bedding,** full flat and fitted sheet $24.99 ea.; **full comforter,** $149.99; **standard pillo cases,** $21.99/pr.; **pillow shams,** $29.99/pr., all of n iron cotton, Utica—J.P. Stevens (T), 1185 Ave. of t Americas, NY 10036. Phone: (212) 930-2617. *18)* **Ea ly-19th-century English petite-pointe Paisley cushi** on bed, one of a pair, $1,100/pair—Trevor Potts A tiques Inc. (T), 1011 Lexington Ave., NY 1002 Phone: (212) 737-0909. *19)* **Blue and white Paisl throw** on bed, 100 percent wool, $295—Decorati Day (R), 2076 Boston Post Rd., Larchmont, N 10538. Phone: (914) 834-9252. *20)* **"Sarabend" sring**

(Continued on page 16

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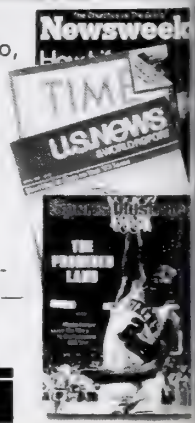
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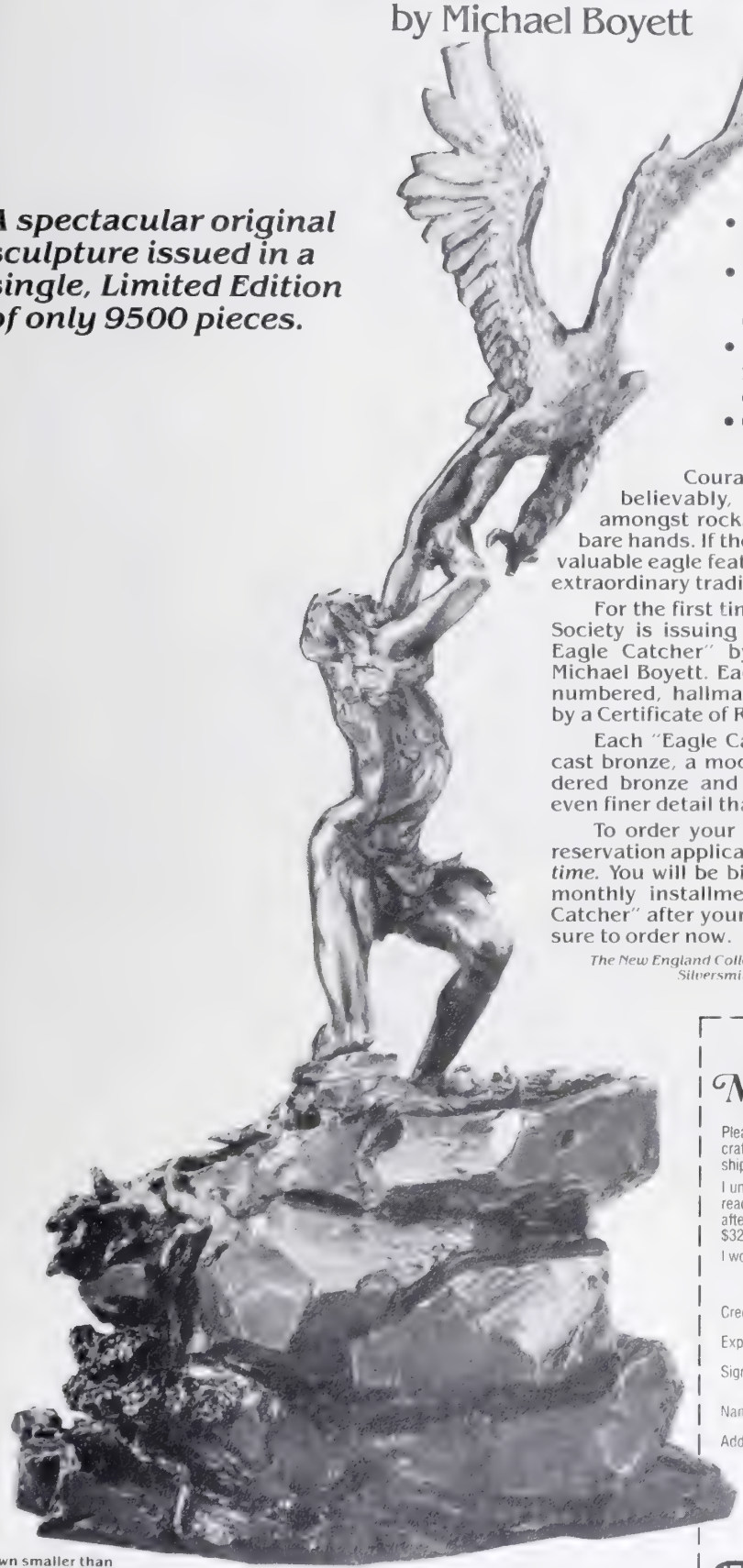
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Continued from page 164

rug, 6 by 9 feet, $26.65 per square foot—Saxony Carpet (T), 979 Third Ave., NY 10022. Phone: (212) 755-7100. *11)* and *21)* **Flowers**—Salou Ltd. (R), 454 Columbus Ave., NY 10024. Phone: (212) 595-9604.

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● *Page 84:* **Upholstery on blue sofa, chairs** by John Wurtz—M.H. Gomez Associates Inc., 241 E. 78th St., NY 10021. **Red and white stripe rag rug,** 100 percent cotton—Thos. K. Woodard (R), 835 Madison Ave., NY 10021. **Blue and white striped pillows**—American Country Store (R), 969 Lexington Ave., NY 10022. **Chintz pillows** made by Pillow Salon (R), 238 E. 60th St., NY 10022.

● *Page 85:* **Circle painting** by Peter Plagens—Nancy Hoffman Gallery (R), 429 W. Broadway, NY 10012. **Twig furniture**—Ken Heitz (M,R), Backwoods Furnishings (M,T,R) Box 161, Route 28, Indian Lake, NY 12842. **Gray fabric on sofa**—Hinson & Co. (T), 979 Third Ave., NY 10022. *Bottom:* **Fruit of the month** by Ben Schonzeit—Nancy Hoffman Gallery (R), 429 W Broadway, NY 10012

● *Pages 86 and 87:* **Table beneath weather vane**—Woody Mosch Cabinetmakers (M), RFD #1, Box 84, Bethlehem, CT 06751.

● *Pages 88 and 89:* **Quilt on table**—Thos. K. Woodard (R), 835 Madison Ave., NY 10021. **Black spaghetti chairs** #PVC (T), ICF, 305 E. 63rd St., NY 10021. **Cabinets**—Woody Mosch Cabinetmakers (M), RFD 1#, Box 84, Bethlehem, CT 06751. **Black Andes granite for countertop**—Gramar Industries (M), 156 Fifth Ave., NY 10010. *Top right:* **Bedspread, red chair**—Lynne Pattridge (R), PO Box 223, New Hampton, NH 03256. **Linens**—Pratesi (R), 829 Madison Ave., NY 10021.

● *Pages 90 and 91:* **Headboard**—Woody Mosch Cabinetmakers (M), RFD #1, Box 84, Bethlehem, CT 06751. **Rocking chair** of American holly wood #795 by Carlos Riart—Knoll International (T), 655 Madison Ave., NY 10012, 105 Wooster St. 10012. **Rocking chair** by window—American Country Store (R), 969 Lexington Ave., NY 10021. **Swathmore residential carpet,** 100 percent nylon—Rosecore Inc. (T), 979 Third Ave., NY 10022. **Regata Le Briccole multicolored moiré stripe fabric** for dust ruffle—Clarence House (T), 211 E. 58th St., NY 10022. *Right:* **Tiles**—East End Tile Co. (C.C), 52 S. Haven Ave., Medford, NY 11763. **Green jug**—Henri Bendel (R), 10 W. 57th St., NY 10019. **Green chest**—Lynne Pattridge (R), PO 223, New Hampton, NH 13256.

BEST BUYS

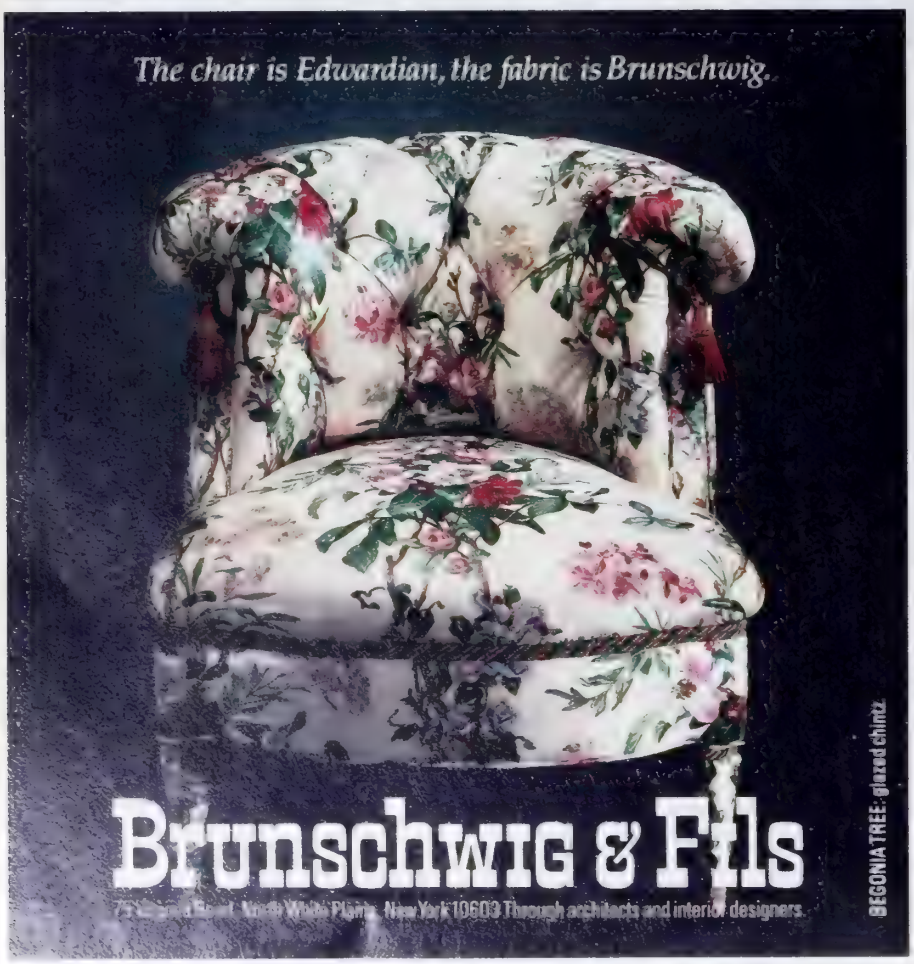
● *Pages 92 and 93 (left to right):* **Handmade coil Cameroon basket,** 14 by 6 inches—Folklorica (R), 89 Fifth Ave., NY 10003. **Wooden candlesticks**—Conran's (R), 160 E. 54th St., NY 10022; available at most Conran's stores. **Stoneware celadon salad bowl**—Hammary (M), 2464 Norwood St. S.W., Lenoir, NC 28645. **Set of lidded, rope-handled round baskets,** 18 inches in diameter, 7 inches high by 7 and 24 inches in diameter, by 9 inches high—Import Specialists (M), 82 Wall St., NY 10005; write or call for nearest store, 1 (800) 334-4044. **Melons print,** 35 by 26 inches—Carol Knapp Fine Arts (T, R), 1304 Chardonnay, Houston, TX 77077. **Wooden hand-painted country frame,** 5 by 7 inches from Richard S. Smith—Hubert des Forges (R), 493 Lexington Ave., NY 10028; Paperiti's (R), 167 London Square, Tulsa, OK 74105. **Cachepots, Kobe table lamp** in seafoam with white shade, **wooden serving trays,** 9 and 12 inches long—Conran's (R), 160 E. 54th St., NY 10022. **Handmade blue and white spongeware low fluted bowl and large pitcher**—Susan Leader (MO), RD #1 Box 230, Chester, VT 05143. **Glass oil lamp**—Wooden Indian (R), 60 W. 15th St., NY 10011. **U glazed terra-cotta** #J—9160—Colonial Candle G Shop (R), Main St., Hyannis, MA 02601. **Mint-glaze terra-cotta bowls,** 5 and 12 inches—Conran's (R), 1 E. 54th St., NY 10022. **Blue and white dice-patte vase,** 15 inches high—Hammary (M), 2464 Norwoo St., S.W., Lenoir, NC 28645; write or call (800) 43 8251 for nearest store. **Unfinished carved oak tab #416S with self-stored leaves** finished to order—G rard-Emilia (T), 200 Lexington Ave., Room 501, N 10016.

● *Page 94:* **"Faux Bois" metal table lamp** (457), custo color service available—For store nearest you wri Norman Perry (M), 501 West Green Dr., High Poi NC 27260; attn: Debra Proteat. **Apricot plastic lam nate table** #T446C with 17-inch leaf extension; h steel stove pipe legs—Daystrom Furniture (M), Dra er #130, South Boston, VA 24592; call (800) 368-31 for nearest store. **Cocktail** table, 40 inches square, 15 inches high—from The Mesa Collection by Drex Heritage Furnishings Inc. (M), Drexel, NC 2861 (800) 447-4700, Hawaii and Alaska; (800) 447-089 **Armless chair** #1025 upholstered in Shadow Stri (9253-192-E), 100 percent cotton—Marimont (M subsidiary of Henredon, PO Box 70, Morganton, N 28655; write for nearest store. **Bridgeford So** #833X, **vanilla damask fabric** #3218-12-E, 64 pe cent polyester/36 percent rayon, 80 by 34 by 30 inch high—Bridgeford Furniture Co. (M), PO Box 70, Mo ganton, NC 28655; write for nearest store.

● *Page 95:* **Pop sofa #PO-S80 upholstered in cottor cotton-polyester blend** comes with two color coordina ing pillows, other color pillows available—Atlant Furniture (M), 3745 Progress Rd., Norfolk, VA 2350 write for nearest store. Available at: Bloomingdale (R), New York; Marshall Fields (R), Chicago; Fill mento (R), San Francisco. **Jolly sofa,** Fortune fabri 70 percent polyester/30 percent cotton, 84 by 38 by inches high—Klote International (M), PO Box 125 Maryville, TN 37802-1258, write for nearest stor **"New Pine" cocktail table** #33-0700—Habersha Plantation (M), PO Box 1209, Toccoa, GA 3057 (800) 241-5232; (800) 221-3483, outside Georgia. **Ma sleeper sofa,** Highway fabric, 60 by 31 by 27 inch high—Klote International Corp (M), PO Box 125 Maryville, TN 37802-1258.

● *Pages 96 and 97 (and cover):* **Plum wicker cha** #71484, 30 by 28 by 31 inches high; seat 15 inch high—Palacek, (M) available at Birmingham Whol sale (R), Birmingham, AL; Miller and Rhodes (R Richmond, VA; Resort Designs (R), Myrtle Beac SC; Turner Furniture (R), Tifton, GA. **Gwynedd w ven-wool throw in double-wreath pattern,** reversible, by 70 inches; bedspread also available—Mystic Valle Traders, 10 Central St., Winchester, MA 01890, avai able at Barneys New York (R), NY; The Changi Scene (R), Milwaukee, WI; Decor Int'l (R), Bosto MA. **Cotton rag rugs** *(left to right):* **Rose Steps F97** striped 44 by 72 inches; **Iris Shadow Plaid R #F967,** striped 44 by 72 inches. **Tearose Shadow Pla** rag pillow F115, 24 inches square—Import Speciali (M), 82 Wall St., NY 10005; (800) 334-4044; and mo major department stores. **Unfinished carved oak tab #416-S** with self-stored leaves, finish to order—G rard-Emilia (T), 200 Lexington Ave., #501 New Yor 10016. *On the table (left to right):* Marbleized majolic **Ceramic plates** imported from Italy, 11½ inches pin blue, green—Creative Resources (R), 24 W. 57th S #603, NY 10019. **Hand-painted candlesticks,** 7 inch high—Hammary (M), 2464 Norwood St., Lenoir, N 28645; (800) 438-8251; write or call for nearest stor **Hand-painted ceramic long neck goose tureen** repr duced from an 18th-century Chinese export original– Mottahedeh & Co. (T), 225 Fifth Ave., #629, N 10010; available at De Ribes for Gourmet, (R) Nanue NY; Hall's (R) Kansas City, MO 64108; Neima Marcus, (R) Dallas, TX 75201. **Shagreen box,** 4 inch by 2½; **Florentine paper-covered frame,** 4 by 5 inches Barneys New York (R), Seventh Ave. and 17th St., N 10011. **"The Sacred Egyptian Bean" print,** original b Peter Henderson, #B0739D; framed, $70—Metropol tan Museum of Art (MO) (R), Box 2557 Gracie Sta tion, NY 10028, catalog $1. **Green majolica cachepo** 7¼ inches high—Haldon Group (M), 3245 West Stor Road, Irving, TX 70516-5306; write for nearest stor include your zip code. **Hand-blown Gold Strata pitch er**—Colony Glass (T), 225 Fifth Ave., #1000, N

(Continued on page 18





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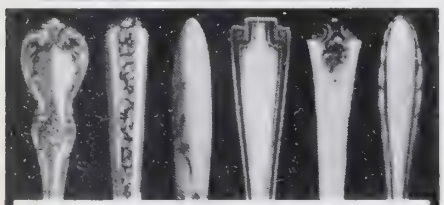
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ADVERTISER

	Page
Apparel	
Americana Store ("easy-sew" tartan skirt)	175
Appliances	
DuPont Specialties (jar opener)	184
The House of Webster	170
Art	
Marushka	170
Prairie Edge	184
Bath Accessories	
Surrey Shoppe Interiors	181
Beds & Bedding	
Brass Bed Shoppe	178
Brass Classics	172
The Company Store (down products)	178
Heritage Clock & Brassmiths	177
The Printed Page	186
Roberts Brass Company	179
St. Patrick's Down	184
Seema International (pillows)	184
Lisa-Victoria Brass Beds	180
Blinds & Shades	
Accented Interiors (crank replacement)	185
Blinds 'n Things	174
The Blind Spot, Inc.	178
Catalogs	
Catalogs U.S.A.	173
My Child's Destiny	182
Second Hand Rose Doll House Store Inc.	18
Clocks	
Heritage Clock & Brassmiths	17
Perpetuity Enterprises	184
Crafts	
The Needlecraft Club of America	17
Curtains, Draperies & Fabrics	
BMI Home Decorating	17
Colonial Maid Curtains	18
Country Curtains	17
Design Finds	17
European Textiles	17
Rue de France	18
Shama Imports	18
Spectrum	17
B.T Wagner Home Fashions	17
Decorative Accessories	
Decorator Hardware	17
The Display Case Co.	18
Gobi Corporation (baskets)	17
New England Frameworks	18
Nova Designs	18
Wicker & Wood Designs	17
With You In Mind, Inc.	17
Flatware & China	
Buschemeyer's Silver Exchange	18
[illegible]	18
Walter Drake Silver Exchange	17
[illegible]	18
[illegible]	18
[illegible]	175 & 17
[illegible]	18
Floor Coverings	
Charles W. Jacobsen, Inc.	1
Footwear	
Old Pueblo Traders	1

GALLERY

Page

Furniture
Carolina Interiors 170
Carolina Leather House, Inc 182
Faith Mountain Country Fare 177
Genada Imports 184
Holton Furniture 185
Martha M House 177
Hunt Galleries 180
Interior Furnishings Ltd 183
Magnolia Hall 176
The Patio 186
Shaw Furniture Galleries 179
Turner Tolson, Inc 186
Wood-Lot Farms 174

Gifts & Merchandise
The Cats Paw Crafts 184
Essex House (piggy bank) 185

Health & Beauty
Claire Burke 183
Delty Inc (sugar-free chocolate) 185

Heraldry
Halbert's, Inc 183

Home Elevators, Lifts
American Stair-Glide Corporation 179
The Cheney Company 180
Inclinator Company of America 184

Home Improvements
Dunnage Corporation (stairs) 172
Eurobrass (mail box) 176
Hallmays (mantelpieces) 184
The Iron Shop (stairs) 182
Moultrie Manufacturing Company 176
The Old Wagon Factory (doors) 172

Horticulture
Four Seasons Greenhouses 173
Janco Greenhouses 176

Household Goods
Factory Direct Table Pad Co 186

Instruction
ICS School of Interior Design 182
Sheffield School of Interior Design 179

Juvenile
Huzo 184

Lighting
Bay Colony Lighting Co 182
Cottrells of Lancaster Lampshades 179
Kabeleer 170

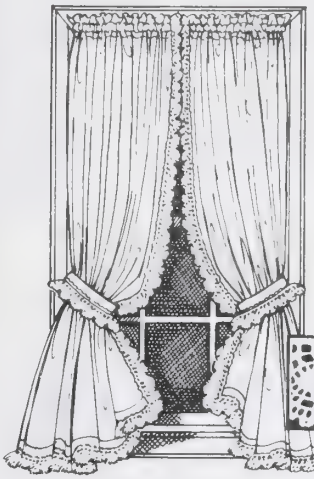
Log-Cedar Homes
Linda Cedar Homes 174

Miscellany
Charlotte Ford Trunks 176
MW phone service 182

Pet Accessories
Gemini Engraving Co pet tags 180
Orvis soft pet dishes 184
R G Milligan & Co 186
Tabo Pacific, Inc 174
Uren, Inc 185

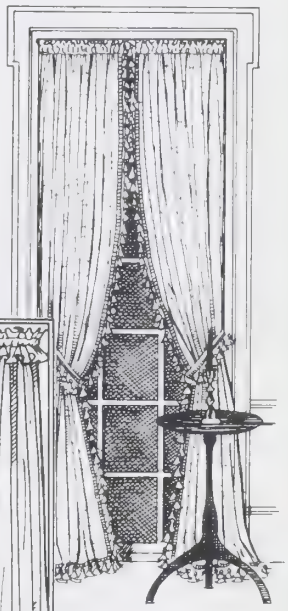
Wallcoverings
MI Fabrics 174

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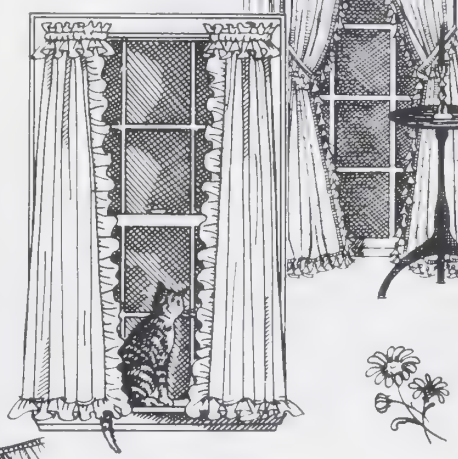
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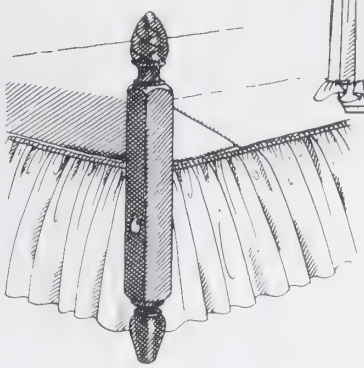
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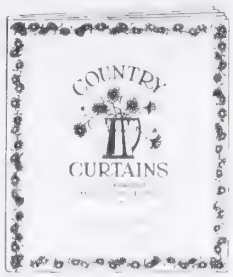




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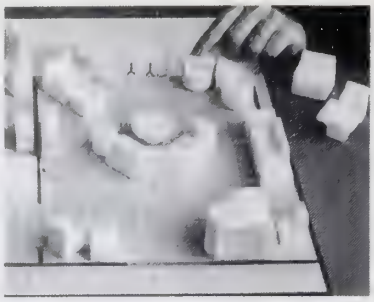
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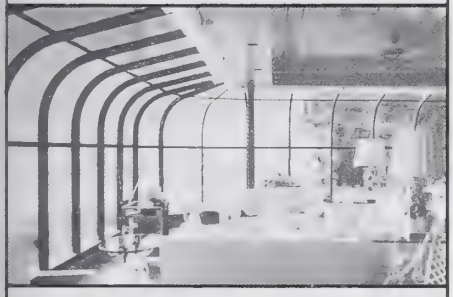
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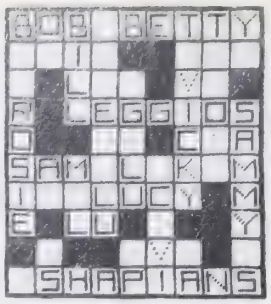
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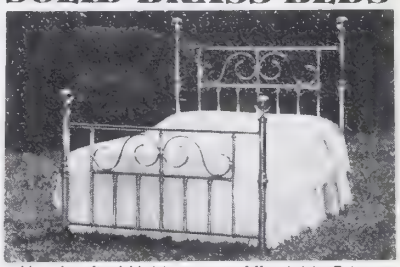
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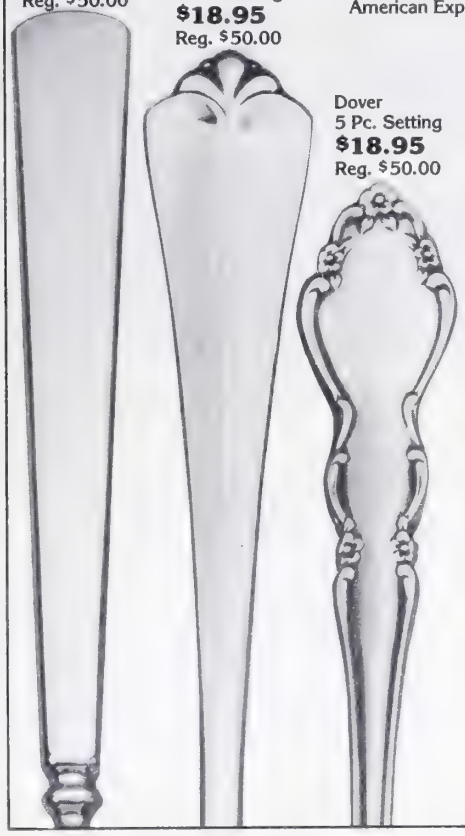
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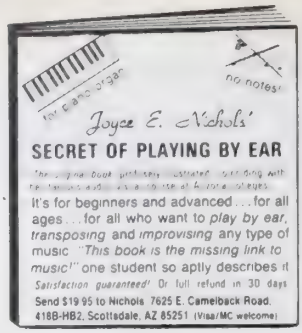
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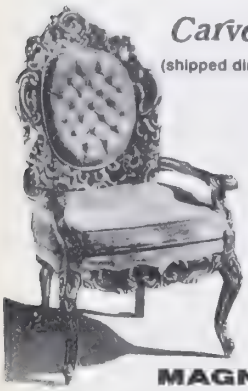


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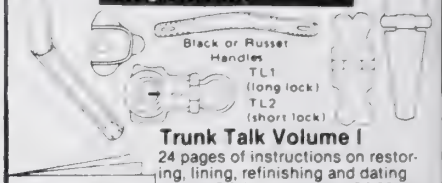
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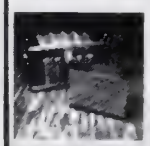
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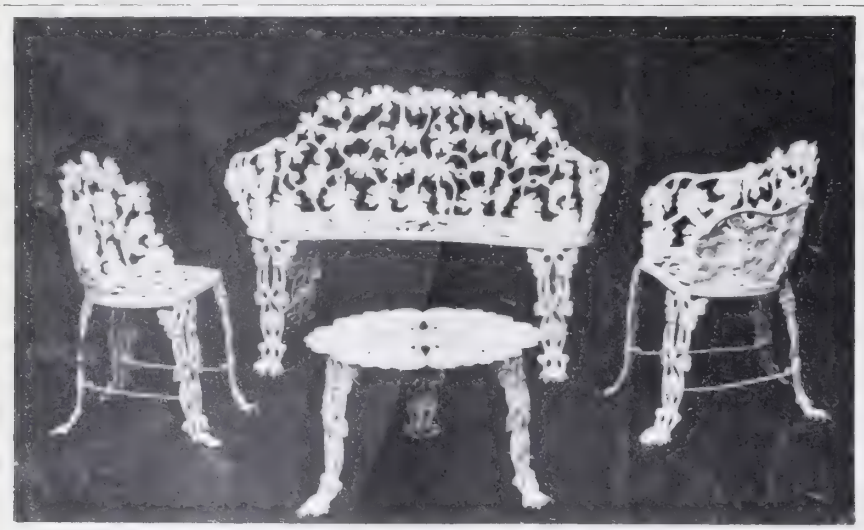
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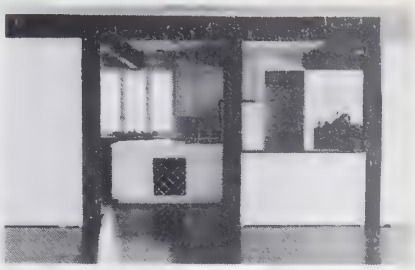
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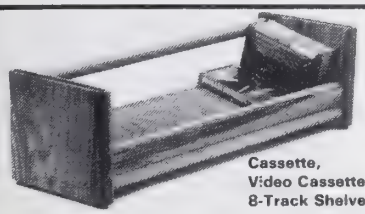
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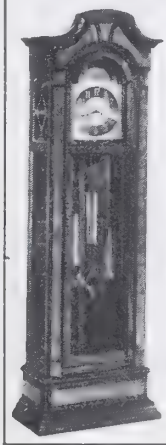
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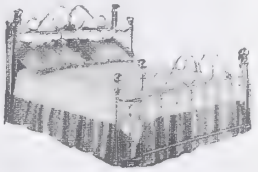
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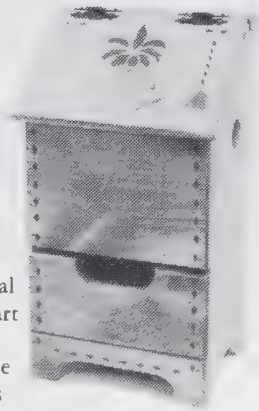


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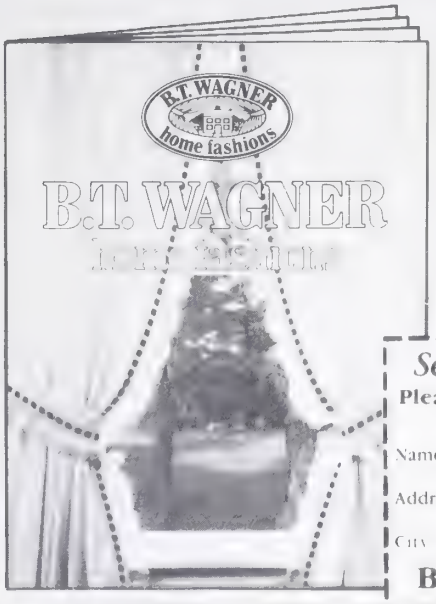


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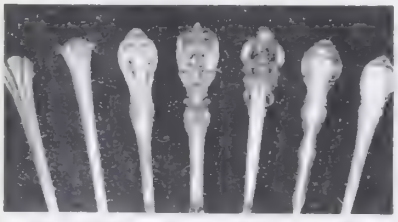
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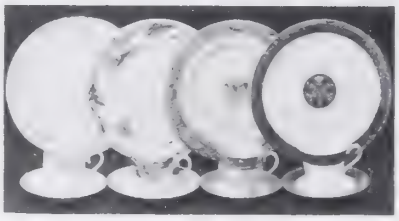
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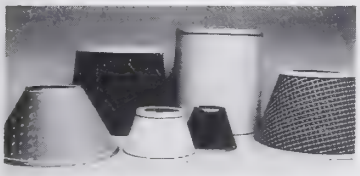
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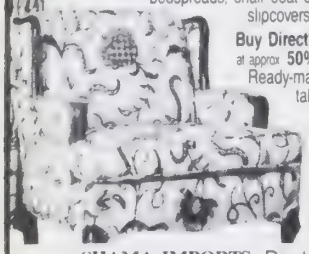
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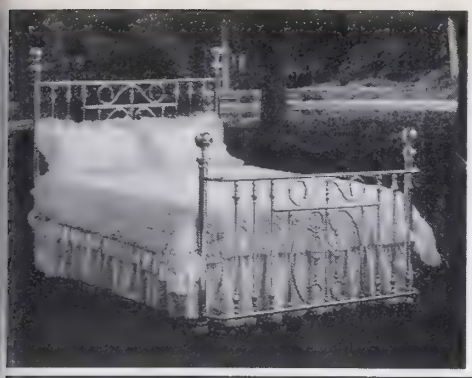
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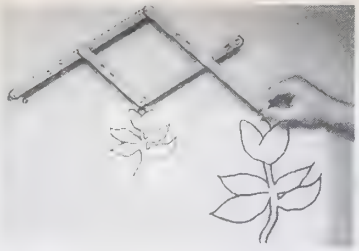
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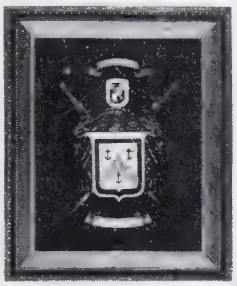
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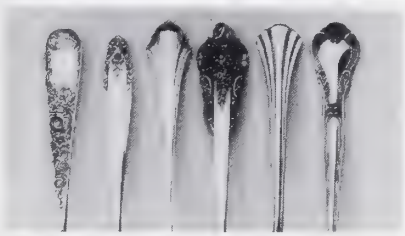


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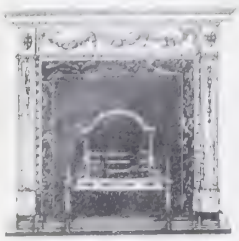
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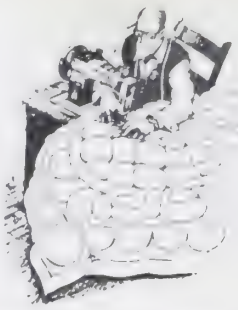
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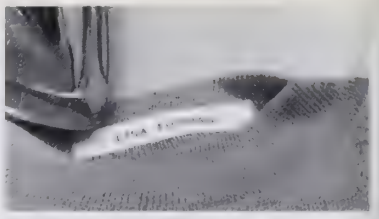
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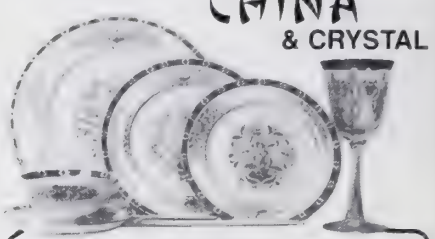
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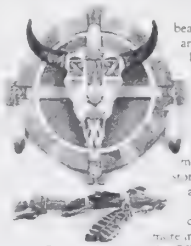
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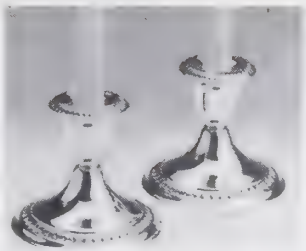
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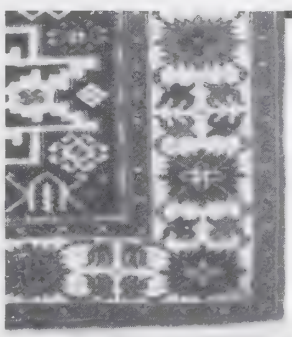
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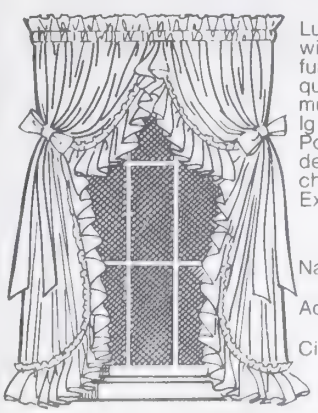
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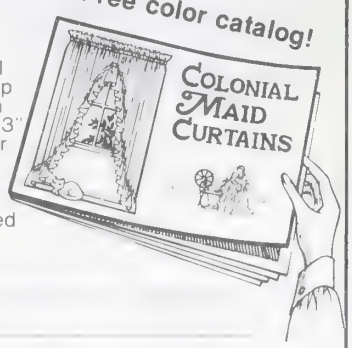
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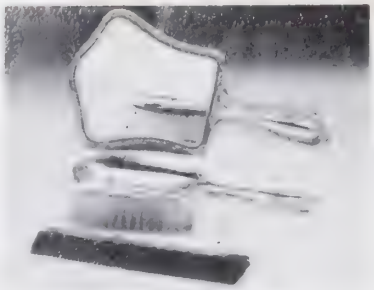
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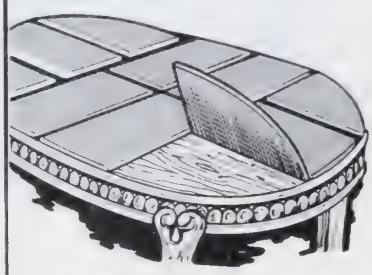
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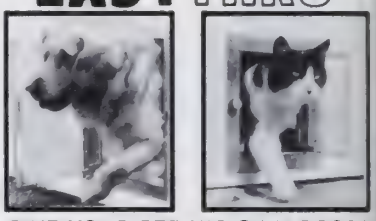
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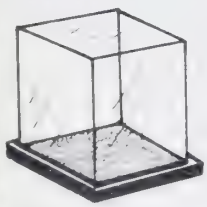


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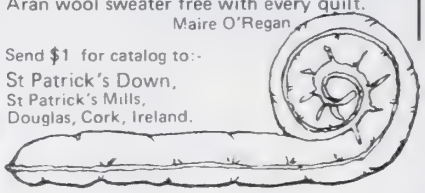
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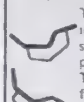
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PRODUCT INFORMATION

Continued from page 166

10010; also available at the Broadway stores in Southern California. **Cauliflower teapot; sugar bowl, creamer**—Seymour Mann (T), 225 Fifth Ave., NY 10010; Cherchez (R), 864 Lexington Ave., NY 10021. **Amalia ceramic lamp,** 23½ inches high, available with gray shade only—Conran's (R), 160 E. 54 St., NYC 10022. **Terra-cotta vase #B358** 3½ inches high; **candlestick #B352,** 6½ inches high; **candlestick #B354,** 10 inches high; **vase #B355,** 5 inches high—Faience (M), 1555 West Story Road, Houston, TX 77043, (800) 527-1452; Flights of Fancy (R), 450 E. 78th St., NY 10021; Halls, Kansas City, MO 64108. **Leaf dessert plates** imported from Portugal—Neuwirth Co. (T), 225 Fifth Ave., NY 10010; Patchin Place Emporium (R), 109 W. 10th St., NY 10011; The Four Seasons (R), 35 S. Middleneck Road, Great Neck, NY 11021. **Blue ceramic vase,** 12 inches high and vanilla vase, 15½ inches high—Tierra Royal Potteries Inc. (M), 7020 E. 13th St., Kansas City, MO 64126; Halls on Country Club Plaza (R), Kansas City, MO 64112; Halls Crown Center (R), Kansas City, MO 64108. **Chinese ceramic porridge pots** with lids imported from the People's Republic of China—Bloomingdale's (R), 1000 Third Ave., NY 10022. **Renoir champagne glass**—Crate & Barrel (R), 850 North Michigan Ave., Chicago, IL 60611. **Green majolica reproduction berry basket**—The Haldon Group (M), 3245 West Story Road, Irving, TX 75016-5306; write for nearest store, include your zip code. **Faux marble ceramic box,** 8 inches wide, 4½ inches deep—Bloomingdale's (R), 1000 Third Ave., NY 10022. **Etched decanter** imported from Portugal, 8½ inches high—Marketplace Manhattan (R), 54 W. 74th St., NY 10023; Marketplace at Southampton (R), 42A Jobs Place, Southampton, NY 11968. **Twisted wood candlestick,** hand carved, 15 inches high, imported from Italy, $32—Bloomingdale's (R), 1000 Third Ave., NY 10022. *Top right:* **Campaign chest** in yew wood, 19 by 13 by 31 inches high, The Images Collection—Pulaski (M), PO Box 1371, Pulaski, VA 24301. *Bottom right:* **Dining chair** upholstered in Reseda multistripe fabric, 50 percent cotton/50 percent polyester, #6001-51—Weiman Co. (M), PO Box 670, Bassett, VA 24055, attn: Kathy Plaster; write for store nearest you.

BOTANICALS BY SYBIL

●*Pages 98 to 103:* **Floral prints on wall,** $90 a piece—J. Pocker (R,T), 843 Lexington Ave., NY 10021. **Irish Molly #62002-01 fabric** on chair and tablecloth, pillow; **Emily #10596/1416 fabric, aqua on pillow and pink on top tablecloth; Kerry fuchsia fabric on side chair, lavender and pink on pale celadon; Kerry fuchsia fabric on settee seat and two pillows, red and white on aqua**—Brunschwig & Fils Inc. (T), 979 Third Ave., NY 10022. **Carpet**—Stark Carpet Corp. (M), 979 Third Ave., NY 10022. **Regency writing table and armchair,** French Jardiniere Wedgwood plates, Wedgwood dish—Trevor Potts Antiques (R), 1011 Lexington Ave., NY 10021. **Gothic mirror, glass terrarium, majolica planter, watering can,** white finial—J. Garvin Mecking (R), 72 E. 11th St., NY 10003. **Raspberry tart**—Manhattan Ocean Club, 57 W. 58th St., NY 10019. **Garden equipment, tools**—Zona (R, T), 484 Broome St., NY 10013.

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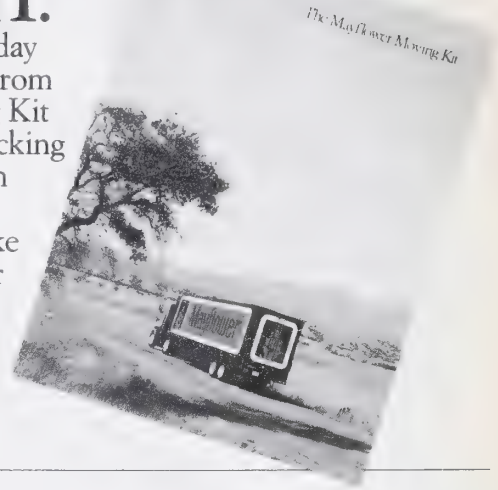
●*Page 114:* For more information about Peloponnese products write or call: **K & D Importing Co.** (M), 1080 Essex Ave., Richmond, CA 94801. **Plastic place mats**—Museum Books-Mail Order (R), San Francisco Museum of Modern Art, 410 Van Ness Ave., San Francisco, CA 94102-4582. **Flowers** designed by Michael Fenner—M.M. Fenner Co. (R), 73 Warren St., NY 10007.

KITCHEN ESSENTIALS

●*Page 118:* **Baker's Advantage™ canape bread molds**—Roscho (M), 2560 North Elston Ave., Chicago, IL 60647. **Six-function Professional™ Kitchen Shears**—Imperial Knife division of Imperial Schrade Corp. (M), 1776 Broadway, NY 10019. **Deni™ Freshlock™ vacuum sealer**—Keystone Manufacturing Co. Inc. (M), 41-63 Chandler St., Buffalo, NY 14207. **Dish towels**—Santens of America Inc. (M), 295 Fifth Ave., NY 10016. **Oskar™ Food Processor** with work bowl and blade, feed chute and disc blade—Sunbeam Appliance Co. (M), 2001 South York Road, Oak Brook, IL 60521 ■

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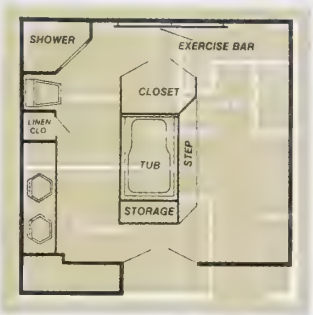




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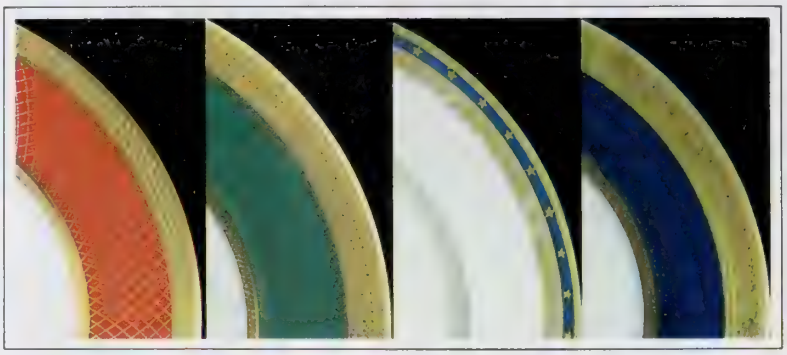
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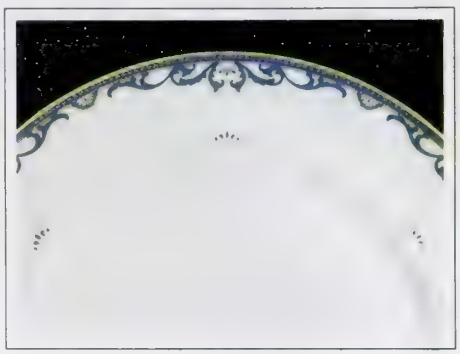
Since that time, Lenox has provided new Official State Services of china for the White House. During the Thirties, President Roosevelt commissioned Lenox to develop a special service. Years later, President Truman called upon Lenox again. And most recently, in 1982, Lenox completed a new service for the White House.

What is most remarkable about these services is not the inherent prestige in gracing the most prominent table in our land, but rather that the very same quality china is available to everyone. Of course, the actual White House patterns are unobtainable. Yet all the care and artistry that go into the Presidential Services go into every single piece of Lenox China.



The current White House China (1982), the Truman (1951), Roosevelt (1935), and Wilson (1918) China Services.

Just as there are many settings to enhance precious gems, so are there many shapes of Lenox China. The particular form chosen by so many administrations is called the Presidential Shape. It is created from the exclusive china formula that Lenox has been making for almost a century. This shape provides the backdrop for the White House designs as well as our famous Autumn pattern, introduced in 1919 and still popular now.



The "Liberty" pattern on The Presidential Shape. (1984)

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On the cover: With new Gothic-style windows and a Victorian tile-topped dressing table, this sunny bedroom is a cozy retreat under the eaves of a c. 1720 gamekeeper's cottage. But when Londoner Julie Molins first saw it, the room—and the house—were in a sorry state. *(For more on her spirited rescue mission and individualistic approach to decorating, see pages 55 to 61.)* Photograph by Michael Dunne.

DECORATING AND DESIGN

On Decorating and Design: Painted Floor Techniques 41

Rescuing a Gamekeeper's Cottage 55
Personal expression conquers a variety of ills

An Imaginative Leap With Limited Space 62
Classic lines and symmetry make a house live bigger

Antiques in a Natural Setting 68
Setting up shop with all the amenities of home

Home, Sweet Home 72
A chronicle of American architecture and design heritage

Painted Floors 76
Playing up 13 floors with painted illusions

The Quick-Change Art of Decorating 129
A special section to salute National Home Decorating Month

ARCHITECTURE

A Southern Belle's Second Chance 86
Four loftlike apartments carved out of an 1853 mansion

Breaking Out to the View 90
Achieving interior expansion without altering the lines of a contemporary New England home

CREATIVE LIVING

A Room of One's Own 84
Designer Tricia Guild's personal retreat

FOOD AND ENTERTAINING

Celebration of Hors D'oeuvres 103

Entertaining Plus 110

Wine and Good Spirits 112

Kitchen Essentials 114

Quick Cook 116

Microwave Corner 118

GARDENING

The Vegetable Patch 94
Two plans for cultivating high-yield gardens

Garden Guide 144

REGULAR FEATURES

Thinking Aloud 11

At Home With Antiques: Restoring Antique Furniture 14

HB Marketplace 18

View From Thornhill Farm 22

HB Lookout 27

Travel: Great American Gardens 47

Your Collectibles 99

Where to Find It 101

Booklets 153

Product Information 158

Window Shopping 161

Pace Setter Stores 180

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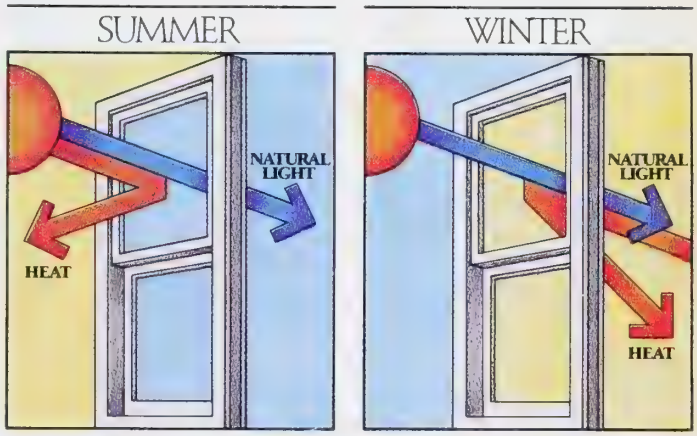
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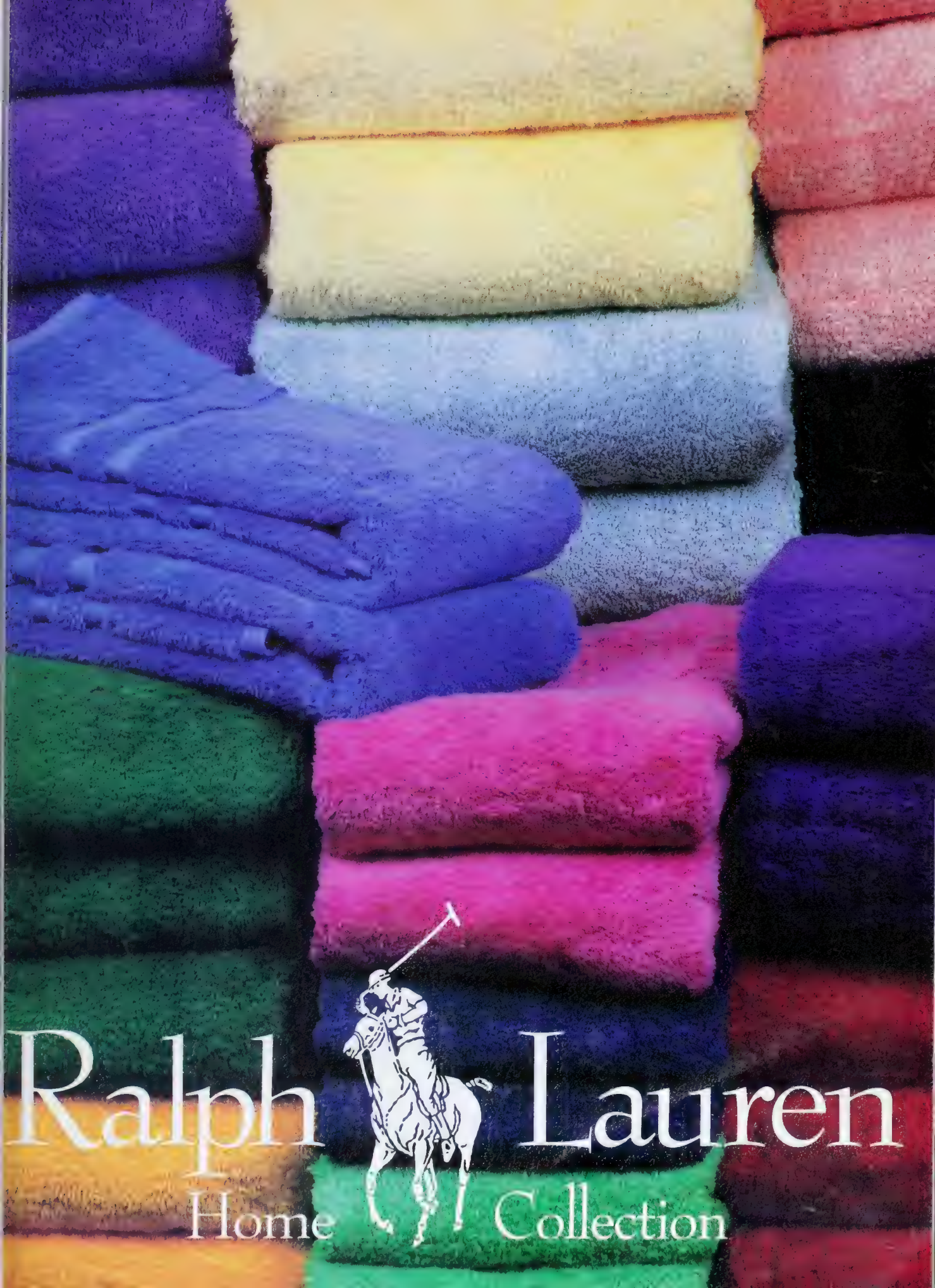
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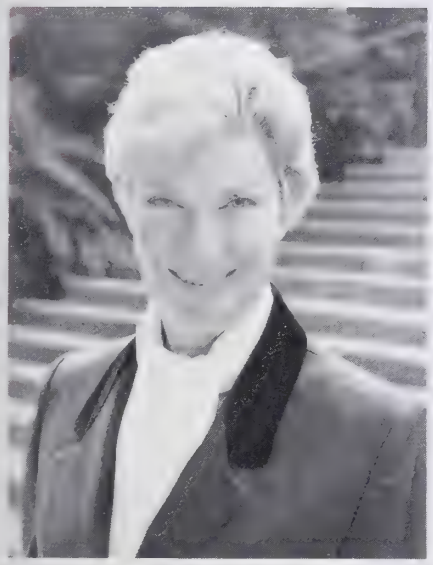


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THINKING ALOUD

"ART IS PERSONAL, AND SHOULDN'T BE CONSIDERED PART OF THE DECORATING SCHEME. IN FACT, THIS IS THE ONE AREA WHERE I THINK NONCONFORMITY CAN BE A REAL ASSET."



For the last several months, I've been preoccupied with trying to find that special painting to go above the mantelpiece in our new apartment. I dash in and out of art galleries in spare moments, check through copies of art magazine offerings, bring home samples that I hope my husband and I can agree on. It has to be perfect . . . that is, perfect for us. After all, we want to love it forever. But at the moment I've despaired of ever finding it.

My more sensible side, having seen me through this kind of dilemma before, says, Relax, one day you'll see it and that will be it. But it's hard for me to be patient. I'll bet you know exactly what I mean.

Give me the challenge of putting together the right color, style, fabrics for a room or a home, and it's pure pleasure. I do it every day. But when it comes to choosing art, I'm as shaky as anyone. Some readers have written that they have no trouble finding the perfect chintz to make a room come alive but pale at the prospect of choosing the right artwork. One woman suggests that it's almost like trying to find the "Mr. Right" in her life. She says it does no good to go looking in the usual sense; that special chemistry just has to happen.

If you've ever wondered why so many decorating projects never quite get finished—even when a decorator is guiding the project—it's because art *is* personal and shouldn't be considered part of the decorating scheme. In fact, this is the one area where I think nonconformity can be a real asset.

Also artworks are the most revealing signs of our taste. They're not chosen for their usefulness or comfort. They're selected because they reflect a personal choice . . . the personality, if you will, of the owner. They can, when chosen well, touch the heart, lift the spirit; they can provide that special aesthetic quality that makes a house a home. And, consequently, they're difficult to choose.

Unless you're a collector or are involved with art as investment, art doesn't have to be "important" or out-of-sight expensive. The late Billy Baldwin, the dean of decorators, delighted in the fact that some people said he had the "worst" paintings in New York. Well they may not be right for the Metropolitan or the Whitney, but for Billy Baldwin they were perfect. Each one of his pieces of art meant something personal to him, so each was important.

My own favorite painting hangs in the bedroom of our country home. It's a sunny scene of the south of France, all awash with pristine white and heavenly blues, painted by an artist named Roger Muhl. I love it because it portrays a special place we visited and remember fondly, but most of all I love it for the joy I get every time I walk in the room.

And in the living room of that same house, there's a gaggle of Canada geese, a family of five wooden carvings that nest on a long shelf. They are so perfect not only because Canada geese are so much a part of our country scene but also because they add such a warm and simple charm to a large and highly decorated room. We saw the carvings on the lawn of an antique dealer's store. Though I was no stranger to decoys, these "spoke" to me in an irresistible way. I immediately decided to purchase one. Fifteen minutes later, heading home with our newly acquired goose, I declared suddenly, "Find a telephone quickly. I've got to have the other four geese." It was, I was sure, a "Mr. Right" situation. I just knew that only all five geese would do. We've never regretted that spur-of-the-moment decision.

So if you're having the same kind of trauma I'm experiencing right now, tell yourself, as I'm telling myself . . . be patient. It's far better to have an unfinished look, an empty space, a blank wall . . . then to fill it with less than exactly what is right for you.

Sooner or later, I'll find my "right" painting . . . my new "gaggle of geese" . . . and so will you.■

JoAnn Barwick

JoAnn Barwick
Editor

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EVERY DAMAGED ANTIQUE DESERVES PROFESSIONAL CARE IF YOU VALUE IT AND WANT IT REPAIRED PROPERLY

By CLINTON R. HOWELL

A broken or damaged antique can create anguish and frustration, particularly if the item is one you treasure. A gamut of questions comes to mind. Can the piece be repaired? If so, how much will it cost? Is the piece worth fixing? Who will be competent to fix it? These questions are all valid and should be answered satisfactorily before anything is done.



Furniture restoration in progress at John Rosselli Antiques

In my capacity as a furniture restorer I was once called to a house where a husband and wife were in a donnybrook over a white ring that had marred the surface of an antique sideboard. The husband resented having the piece in the house in the first place and was concerned that the cost of repair might be prohibitive; the wife worried that repair might not be possible and was angry that her husband habitually left drink glasses on any surface that was handy. The sideboard belonged to a relative who cared a great deal about it and was expected to be apoplectic over the careless treatment it had received.

After calming the couple I was able to solve the problem in about 15 minutes by using a specially formulated cleaning compound. White rings are the result of moisture that causes a surface to cloud, and the cleaning compound dries it with a minimum of fuss. Unfortunately, most repairs are not this simple. A restorer or conservator tries to preserve the essence of what is old in an antique, not simply fix something that is broken. The difference between these two approaches can be seen in the following example:

A very old upholstered chair is wobbly and appears to be falling apart. There are four different ways the chair can be repaired, but only one is suitable for a piece whose age is part of its charm and value.

1. Attach metal brackets to hold the joint together.

2. Squeeze glue into the loose joints; hold them together with clamps until the glue dries.

3. Drill in screws or dowels until the joints are firm.

4. Remove the upholstery, take the chair apart, examine the joints for damage and repair them—then glue the chair back together.

The latter, though an involved process, is the only way to deal correctly with the problem and is what a restorer or conservator would do. Further, the chair would be glued together with the only appropriate glue for furniture made before 1900: *hot hide glue.* This may seem fussy, but the clues that tell us how old a chair is lie in the materials used on it. If a modern resin glue is used on an old chair, a museum curator seeing the chair 200 years from now might assume that the chair should ever after be documented as a reproduction.

There is another difference that must be defined, one that separates two groups of professionals: restorers and conservators. A restorer is one who restores the function to a piece of furniture; a conservator strives to restore a piece without removing anything that is original. The conservator's goal, which may often require distinctly different methods from the restorer's, is to preserve the original craftsmanship and maintain its integrity.

Example: An antique chair has a broken leg. A restorer might make a new leg so the chair can be used again; a conservator would try to save the leg in order to maintain an important element of what is original to the chair.

Does every damaged antique require the services of a restorer or a conservator? Yes, if you value the piece, and want to see it repaired properly. If you require knowledge of current retail prices to make a fair judgment, then a little homework is in order. You may have what you believe to be a set of English Hepplewhite chairs that need repair. Photograph one of them, and price similar sets in antiques shops or auction house showrooms. Most dealers won't quote prices on the phone for furniture, but you might obtain a sympathetic response if you simply explain your dilemma.

Once you have decided to restore a piece, you must find the right person for the job. You could check your Yellow Pages under "Furniture Repairing and Refinishing," but personal recommendations are better. Ask to see the completed work even of someone highly recommended, because if you examine it and

(Continued on page 16)

THE ART INSTITUTE OF CHICAGO COLLECTION, VOL. III

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ANTIQUES

Continued from page 14

find messy glue drips or a bad polishing job with drips on the edges, you'll want to consider other restorers.

Finally, it is well worth visiting a restorer to see his work in progress. Trust what your eye tells you. An absolute must for any restorer is the ability to match woods. If you see what appears to be a strange match in progress, ask why.

Naturally, there are other considerations. Even the most well-meaning restorer should have been trained, so that he can be knowledgeable about the proper materials to use. For example, a restorer must know his woods and there is no better way to learn them than by exposure to a supply of them in constant use. Finishes are equally complex; it is necessary to know what the 17th-, 18th-, 19th- and 20th-century finishes are, how to reamalgamate and apply them.

Restoration work is costly. Fees can range from $20 to $75 an hour depending on the field the restorer specializes in and how old the business is. In addition, highly trained professionals such as gilders or polishers are likely to have a high hourly fee, but if they are good at their work, $75 per hour can be cheaper than restorers charging half that amount.

In the long run, preventive maintenance is the key to keeping restoration costs down. The least used furniture in the home generally needs the least attention, but every now and then it should be examined for minor flaws that could worsen in time to become very serious. Keeping an eye on furniture through regular dusting is the very best maintenance, and the best way to dust is with a damp chamois cloth that is wet enough to pick up dust but dry enough not to leave beads of water on a surface.

Don't treat the antique furniture in your home as museum pieces. I have often visited a home and been directed to the basement or attic to look at a piece that only needed a simple repair. The frustration that this inertia represents can be lanced so easily by calling in an expert restorer or conservator. The satisfaction derived from restoring or conserving a damaged piece outweighs the cost, even if the furniture is not museum quality. After all, who wants the frustration of living in a museum?■



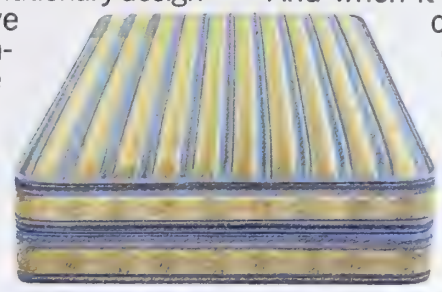
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From the left: Rag place mats, $5 each, Primitive Artisan. Blue-painted vine baskets, $14 for a set of three, F.O. Merz. White earthenware adaptation of an English silver wine coaster, $45, Mottahedeh. Porcelain sugar and creamer set rimmed with shafts of wheat, $47; candlestick to match, $25 a pair; Kitty Bright for Fresh Fields. Hound-handled porcelain pitcher reproduced by Mottahedeh, $90. Ceramic, hand-sponged platter, $27.50, N.S. Gustin. Compote reproduced from an English salt-glazed antique, $27.50, Mottahedeh. Stoneware plate with blue dots, $15.50, Gear Inc. Faience Provençal pitcher, $50, P.S. Editions. To serve berries—pierced-bottom bowl and plate, $18, Sigma. Three bunnies nest year-round on this ceramic box, $65, Mitteldorfer-Straus. Lacy crochetware plate, $30, Faroy. This bird's perch is a reproduction tureen, $195, Mottahedeh. "Classic Shell" stainless steel serving spoon and fork, $15.25 each, Oneida. Ceramic platter inspired by English feather-edged Leeds ware, $50, Rubel & Co. Flower-sprigged stoneware tureen, $70, Pfaltzgraff. "Baya" glass, set of six, $18, Williams-Sonoma. Blue pitcher, $28.50, and striped linen napkins, $40 each, Ralph Lauren Home Collection. Bone china cabbage-leaf teapot, $110; cup and saucer, $24; Wedgwood. ■

Editor: BEVERLY McGUIRE

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HB MARKETPLACE




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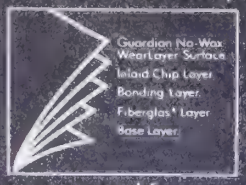
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VIEW FROM THORNHILL FARM



By DEE HARDIE

Often the most remote, silent prize is the most taken for granted. It doesn't seem fair, but that's the way it is. Take our woodlands, for example. On the far back border of our land are 10 acres of green velvet mosses, wildflowers in May, a hillside of laurel, a vast treasury of trees. And we hardly have time to even walk in their shade.

It hasn't always been like this. When our children were younger we would go to the woods for pony picnics—one pony, four children. That was where they hid from parents and bedtime. It was their private club.

Even the Quakers who built our farmhouse used the woods, hiding their two workhorses there when the Yankees marched through on their way to Gettysburg. And to this day, the horses trot on the woodland paths used by our equestrian neighbors in every season.

I go to the woods, always, in May. It's our reunion. The wildflowers have come, a floral clock. And if I don't make it by half past May, I've missed the first awakening. I walk through the woods with my neighbor Genie, a true naturalist. Over the years she has taught me all about my wild garden, a garden that needs no care, asks no favors or fertilizer, gives nature's small wonders as simple gifts.

We walk carefully, eyes down. First we see the slender fiddleheads of ferns unfolding, then a generous spread of Mayapples, the flower like an open white peony, and over each their own leafy umbrella. On small banks we find the pink of Sweet Rocket, the yellow Celandine like tall buttercups, the white star flowers of Bloodroot. And if we're lucky, sometimes the lavender of a wild geranium stands out. My favorite though is the pale green of the Jack-in-the-Pulpit, the top of the blossom shaped as the elegant head of a bird.

Genie tells me about the trees as well. By the weave of the wood, the braid of the bark, she shows me oak, hickory, poplar, a beech. And even if the tree is dead, there is life. The higher holes house owls; the lower ones in stumps are the domains of raccoons. *Our* woodlands are *their* kingdom.

This May, Catherine, another good friend, is joining the pilgrimage. Catherine has created her own wildflower garden in a small dell near her house. Some of her flowers volunteered—Blackeyed Susans, Queen Anne's Lace, but she planted others, such as Spring Beauty and Hepatica, which bloom early before the trees leaf out, a necessity as even wildflowers need the warmth of sun. Now she hopes to transplant some of the wild of Thornhill to her garden. And she's giving me, in return, more cultivated relations—lilies of the valley, which Catherine claims run wild with the wild, their small white bells always blooming right on time for Mother's Day!

Next year I'm taking our grandchildren, Albert and his sister Edith, on this trek. They'll be old enough to walk through the woods by then, but perhaps not *quite* old enough to know that even the wild, sometimes, at Thornhill, are still born free. ■

PAUL FRASER



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A Victorian Lady By Royal Doulton

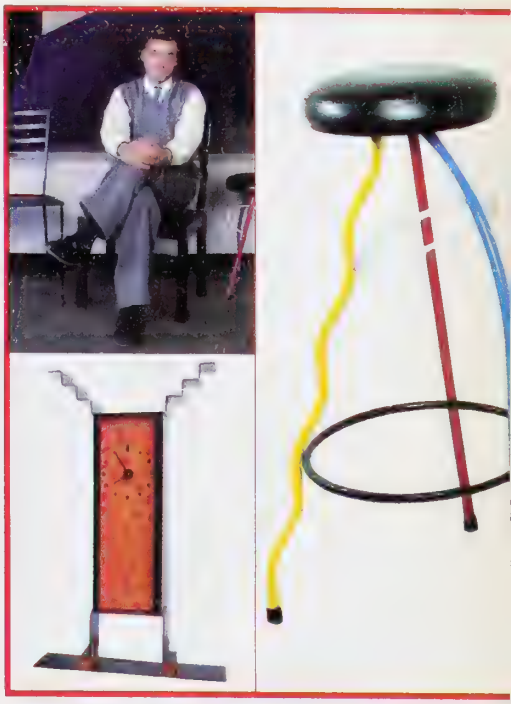
Lilian shown actual size.

HB LOOKOUT



All about waving a personal flag, collecting pastel quilts and garden chairs, artful public windows, vegetarian ceramics . . .

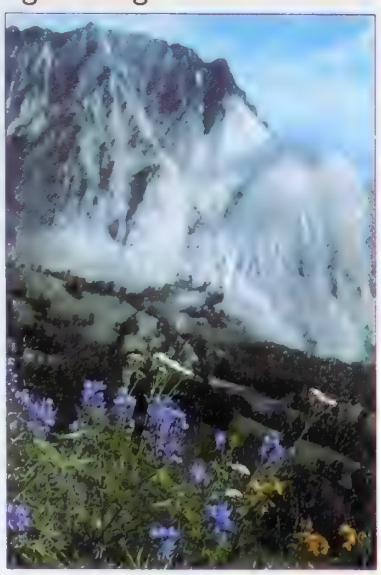
GRAND NEW FLAGS



The banner as an art form has found its way into and outside of houses in colorful Santa Fe and southern California. The man behind the movement: Anders Holmquist, who fashions fade-resistant nylon into emblems of your choice. His high standards include a wing-shaped banner of brilliant "feathers," designs that incorporate initials and abstract tapestries sparked with neon-bright insets *(above)*. Mr. Holmquist's custom flags are about $125 to $3,000; his ready-made banners are $60 to $400. For a free brochure, write to Colors of the Wind, 2900 Main St., Santa Monica, CA 90405, or visit Mr. Holmquist's newest gallery, 345 W. Manhattan at Guadalupe, Santa Fe, NM 87501.

High Bred

Up in the Rocky Mountains, Bill McDorman has been gathering seeds from 85 varieties of wildflowers, 100 hardy vegetables and 35 herbs. His High Altitude seeds are a boon for mountain dwellers and lowlanders alike. Carrots, for example, can be grown in 45 days (instead of the usual 60 to 100), so some gardeners can get in two to three crops—and even take a vacation in between. To make sure that his wildflowers will suit your climate, Mr. McDorman's computer will program a custom mix. Call (208) 726-3221 or write High Altitude Gardens, Box 4238, 220 Lewis St. No. 8, Ketchum, ID 83340; catalog, $2.



20th CENTURY LINES

Home to classics like Eileen Gray's rug, Furniture of the 20th Century also rides some of the newest design waves. Co-owners Michael Steinberg *(top, with Eileen Gray rug)* and Benedicte Siroux introduced Memphis to the United States; now they're showcasing pioneering works such as Javier Mariscal's stool *(above right)* and George Sowden's fiery clock *(above)*. More design firsts: stylishly primitive stone dining tables by Comme des Garçons from Japan, fabrics patterned after broken windows, peeling paint and city motifs designed by Americans Allen Scruggs and Douglas Myers, furniture from Italy's Bieffeplast and post-modern rugs by architect Robert A.M. Stern.►

ROOM PHOTO © EDUARDO FUSS FURNITURE © ELIZABETH HATHAWAY MOUNTAIN BILL McDORMAN

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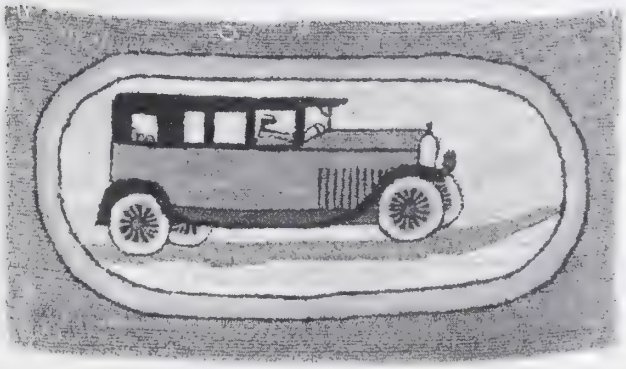
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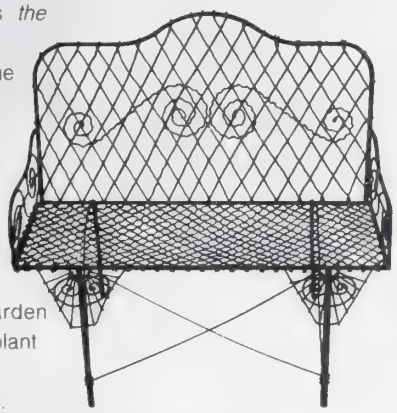
Best Buys in Americana

What are the hottest areas of collecting? That's what we asked dealers heading to the new Land of Liberty Antiques Show—a sister to Heart of Country and Star of Texas—being held May 2 to 5 in Valley Forge, Pa. Here, their best bets:



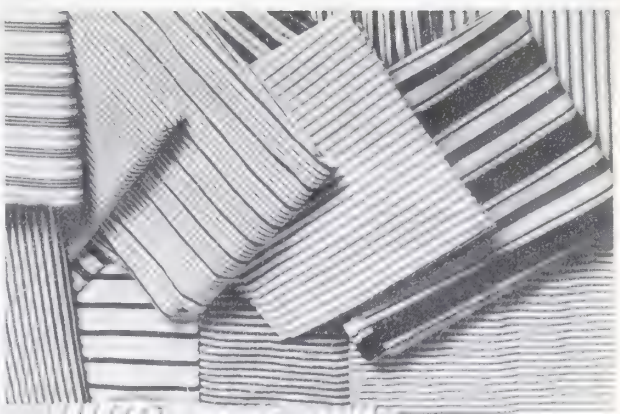
Graphic hooked rugs, $195 to $350 (above, a 1930s example), *and old rag rugs, "often cheaper than new ones," are both very collectible says Victor Weinblatt of The Brassworks, Haydenville, Mass. He also has his eye on the funkier, off-beat areas of Americana—including ashtrays and card holders from the 1920s* (top left), *about $125 to $150.*

Cast iron, whether shaped into a doorstop, garden animal sculpture or hitching post, is *the* new discovery in Americana. One of the hottest areas: Victorian garden furniture, says Marston Luce of Marston Luce Antiques in Washington, D.C. He's also showing lacy white wire garden furniture including plant stands, chairs and settees (about $400).



Regional items are making a strong showing at Land of Liberty. Look for Midwestern pie safes at Toy Box Antiques; Indiana hickory bark-covered furniture (the affordable Hoosier equivalent of Adirondack twig) at Folkways; and at The Cunningham's, Pennsylvania German show towels, embroidered to hang over everyday linens on special occasions.

***Mattress ticking* (right)—*in all manner of stripes and colors ranging from blues to reds to browns—is fast on the heels of homespun as a collectible decorating fabric, says William Spann of Packrats in Silver Spring, Md.* • *Pastel quilts from the 1920s and '30s, spurned a decade ago, couldn't be hotter. Now commanding $300 to $600, these pretty appliqués show off quilting with their white backgrounds—so make sure the handwork is fine, says Rod Lich of Folkways in Georgetown, Ind.* • *With the popularity of lacy white Victorian linens, white-on-white machine-made Marseille spreads are making a comeback. Often priced under $100, they can be machine-washed says Nancy Wells of Withington/Wells, York, Maine.*►



Not to be missed...

California makes waves on the Atlantic as well as the Pacific with the "L.A. Spirit" promotion at A & S department stores as of April 17. Sussman/Prejza, '84 Olympic graphic champions, create the visual excitement, and superstar chefs will display their talents in person and in print with *LA Cuisine: The New Culinary Spirit* (Tarcher Press, $9), a book premiering at A & S. • For this year's Kips Bay Boys' Club Decorator Show House, May 1 to 19 in NYC, John Saladino, Irvine & Fleming and top design talents will decorate two- and three-bedroom condos at the elegantly restored Curzon House, 4 E. 62nd St. • Snake quilts, face jugs, carved canes and other "Southern Folk Art" will charm and surprise at the Museum of American Folk Art's landmark exhibit, May 15 to Aug. 25 in NYC. The show travels to five southern states.

ILLUSTRATION OF BENCH BY PAUL RICHER, PHOTOS OF RUG AND CARD HOLDER, BILL HANSEN, MATTRESS TICKING PHOTO, BILL BORGES

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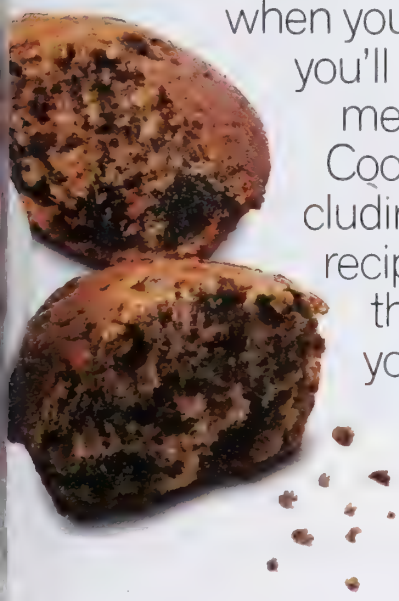
For instance, the chicken salad sandwich you see here. A Cuisinart food processor chopped the chicken, made the fresh mayonnaise, even kneaded the bread. It sliced the meat and julienned the vegetables for the beef stir fry. It sliced the strawberries for topping the yogurt. It mixed the batters for the muffins, brownies and cookies and made the pizza from scratch. The Large Feed Tube helped double slice the celery, zucchini and carrot sticks. And the lemon meringue pie?

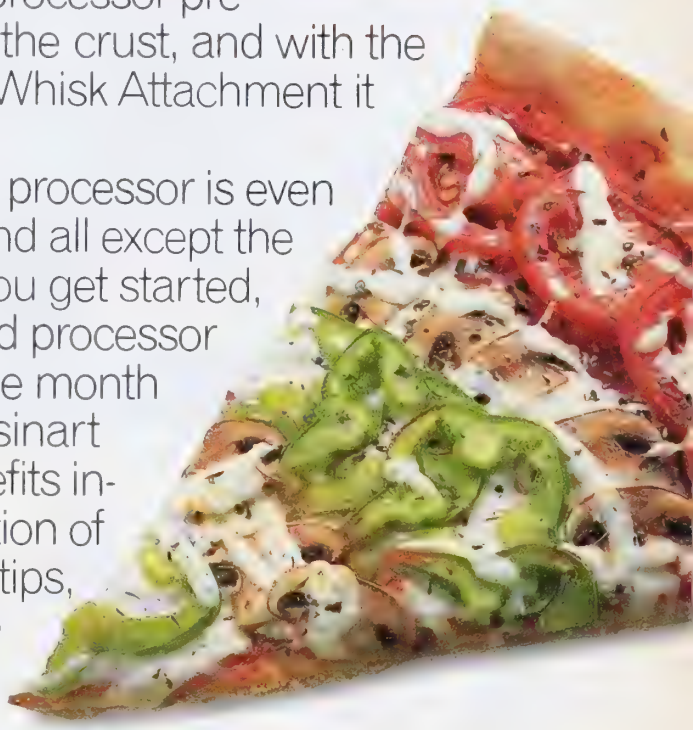




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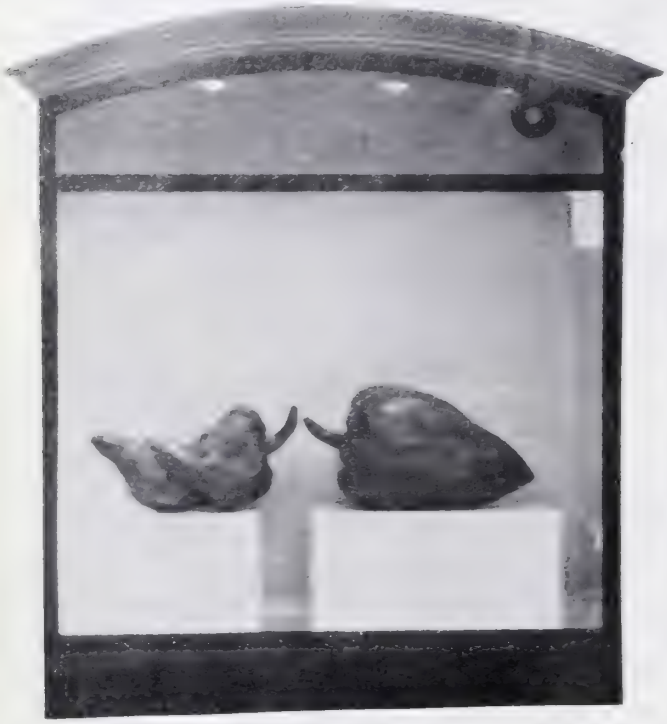
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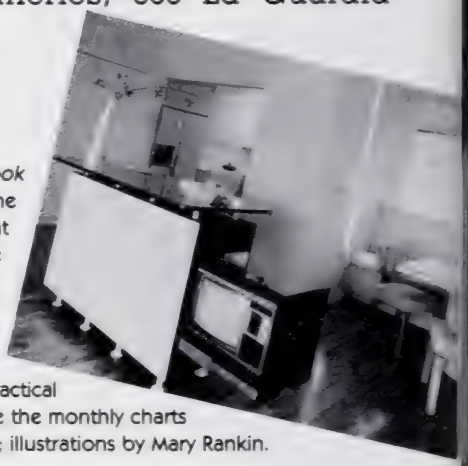
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Windows on the Art World

How to make underused windows a local attraction? Turn them into art forums like this once boarded-up exterior of a New York University residence hall. Called Broadway Windows, the 10th St. gallery not only revitalizes its neighborhood, it serves as a cultural corner where passers-by discover the work of such artists as sculptor Ming Fay *(left)*. After a two-month stand, another talent is spotlighted. Interested artists can contact 80 Washington Square East Galleries, 566 La Guardia Pl., NYC, 10003.



Good Reads

Although most of the decorating in *The Media Design Book* by Philp Mazzurco (MacMillan, $30) is sophisticated, the ideas for organizing and camouflaging media equipment are applicable to everyday rooms. We recommend the nuts-and-bolts chapters on buying components and installing them. • The delicate watercolors in *The Vegetable Gardener's Journal* (Stewart, Tabori & Chang, $15) look so delicious you will be inspired to plant vegetables you've never tried before. And the information is so practical you can't help being successful. Gardeners will appreciate the monthly charts for recording what's been planted. Text by Oliver E. Allen; illustrations by Mary Rankin.

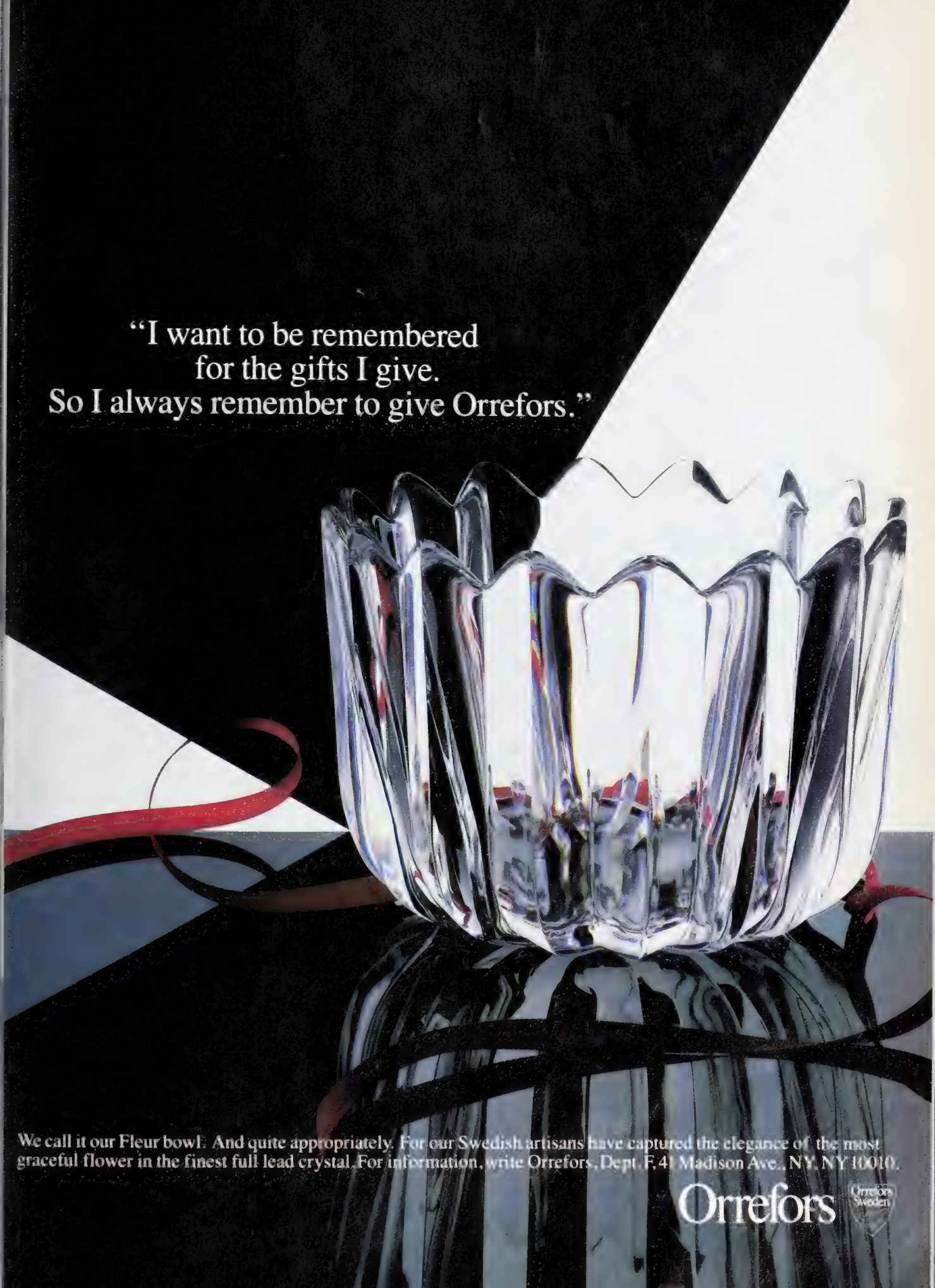
SUN GLASSES

Longing for an airy breakfast room, a place to dine under the stars? Machin Designs can build a glass-enclosed conservatory to accommodate the grandest of plans. Eighteenth- and 19th-century English garden conservatories provide their inspiration; solar-wise refinements ensure year-round basking. Designs include the Ogee model *(right)* plus vaulted and lean-to variations. Depending on size and location, prices range from $12,000 to $34,000 and up for freestanding or poolhouse versions. Delivery takes three to four months (parts are shipped from England). Brochure, $2, Machin Designs (U.S.A.) Inc., PO Box 167, Norwalk, CT 06853. Phone: (203) 853-9983.►



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Ever since ceramic artist Barbara Eigen turned a pattypan squash into a clay sugar bowl, she's been cultivating realistic vegetable shapes for the table. Her latest: a towering rhubarb pitcher and fennel vase. "I looked at fennel for a year before I realized what to do with it," recalls Mrs. Eigen. Recently she's branched into solid white and black ceramics with tire-tread and high-tech reliefs. She's adding birds-of-paradise and exotic flowers to her designs, and a line of her terra-cotta shapes *(one is on middle shelf)* is being made by Bellini.



FOR MORE DETAILS, SEE PRODUCT INFORMATION

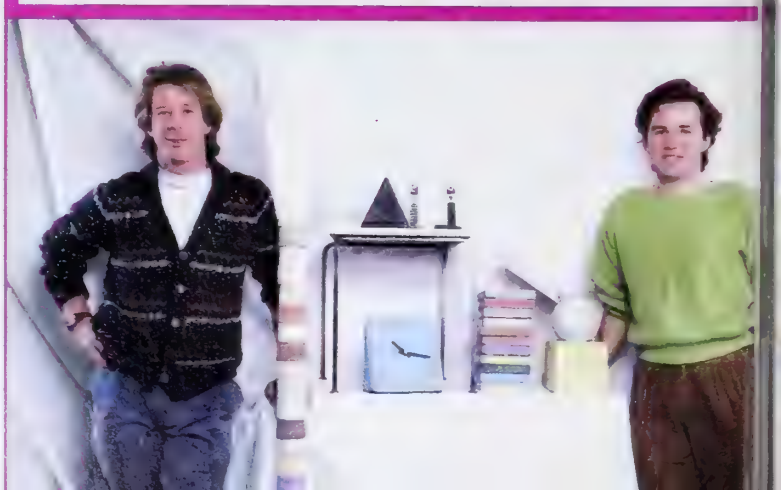


BAILEY ON FLOWERS

"Gardening is good for the soul," says Lee Bailey. And so too is his very personal *Country Flowers* (Clarkson N. Potter, $20). A week-by-week garden guide, it's written like a letter from an inspiring friend ("If you're still in the mood to force branches this week . . ."). And it's packed with down-to-earth tips. For beginners Mr. Bailey advises, "Don't overreach. Plant dozens of daffodils the first year—they take care of themselves. When you know the weather patterns, plan flower beds." One word he avoids: arrangements. "If you take more than five minutes to put flowers in a container, it's too long." Fans of Mr. Bailey's cookbooks, *Country Weekends* and *City Food*, may be inspired to do more than garden. The photos in *Country Flowers* are the glorious result of Mr. Bailey's "almost idiot-proof" camera . . . and his savvy eye.

Team Spirit

They call themselves Furniture Club, Inc., but they're fast making another name for themselves as innovators on the American design scene. Pooling their talents in graphic arts, fashion design and store display, Don Ruddy *(left)* and Shane Kennedy ventured into furnishings with experimental concrete forms. Working with a wide range of colors to form the Planet Lamp *(right)*, clocks and sculptured accessories, the team has carved an atelier out of a carriage house in downtown Manhattan. Their designs range from $50 for an ashtray to $450 for the floor lamp. The duo's future plans are to apply their outdoor concrete techniques to terrace and furniture designs. For more information, contact Furniture Club, Inc., 257 W. 19th St., NYC 10011.■



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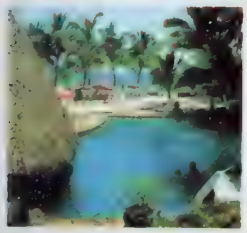
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ON DECORATING & DESIGN

WITH PAINT, YOU CAN TREAT YOUR FLOOR TO ANYTHING FROM FAUX MARBLE TO A FIELD OF FLOWERS

When Jackson Pollack dripped, spattered and layered color on his huge canvases, he laid them on the floor—inspiration you can borrow to give your rooms a new focal point. Why not treat your floor as an expansive canvas to be painted with all manner of brushwork and a variety of illusions?

Imagine, for example, Rothko-like splashes of color, Mondrian-style geometrics or the custom strokes of *your* favorite artist. You could "carpet" your floor as Robert Jackson has done with a trompe l'oeil lawn profuse with wildflowers. Or comb-paint it with half a dozen hues of blue as Luis Molina did, so that the color shifts from overcast gray to brilliant blue with the changing light.



A checkerboard floor painted by Luis Molina expands a small room.

The fact is, paint may be the decorating ace up your sleeve. Apart from being an artistic tool, paint is one of the most versatile problem solvers around. If you have a plain shoe-box room, faux marble tiles in a classic pattern can create a sense of architectural character. A small space can take on an illusion of grandeur with expansive bias stripes, diagonal checks or even a bold solid color that draws the eye to the edge of a room.

If you have a striking piece of furniture to show off, lighten the floor under it, perhaps with textural white-on-white comb-painting, and its legs will be dramatically silhouetted. It you have a dark entry hall, brighten it from the floor up with faux marble tiles in the softest pastels. Such paleness, particularly in high traffic areas, would be impractical in carpeting. However, paint coated with polyurethane is almost impervious to wear.

As an accent in a nearly completed room, paint can be the finishing stroke that pulls the scheme together. For example, Luis Molina comb-painted a patchwork "rug" in a rainbow of colors borrowed from a dining room's contemporary art.

A painted rug may be just the focal point you need for your living room—especially in summer, if you want to roll up your dhurrie and needlepoint carpets for a cool effect. "Stencil a field of flowers with a leaf border where your rug would be," says designer Alexandra Stoddard. When winter comes, roll out your rugs again and your floral painting can hibernate till spring.

If you're interested in trying your hand at a painted floor, here are some tips from the artists and designers who created some of the finishes shown on pages 76 to 83. For further study, read Jocasta Innes's informative *Paint Magic* (Van Nostrand Reinhold).

Comb-painting

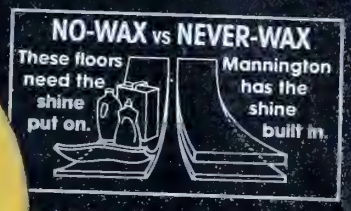
Striking in both looks and simplicity, comb-painting owes its ease to an ingenious tool—the window squeegee. With notches cut out of its rubber edge, it becomes a versatile "comb" to swirl across your floor. Before you begin your combing, or indeed painting any finish, make sure your floor is sanded down to the raw wood. Then prime it and, for comb-painting, brush on two coats of oil-based paint. "White is the shade we usually use for a base, but any light color will work," says Marston Luce who, with Julie Southworth, has comb-painted many a Washington, D.C., floor. To create the combed squares you see in Mr. Luce's antiques shop *(page 82)*, divide your floor into diagonal squares, first marking the lines with chalk and then taping over them with two-inch-wide masking tape. When you've finished painting, lift the tape and you'll have a white grid crisscrossing your floor.

For your top coat, choose a contrasting color and thin it with one part paint thinner to three parts oil-based paint. Test the consistency of your paint first on a sample board—if it is too thin it will run together after being combed—and practice your combing patterns. You'll notice that if you make a mistake, you

(Continued on page 148)



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TRAVEL

WHEN PLANNING A VACATION THIS YEAR, BE SURE YOUR ITINERARY INCLUDES SOME OF OUR COUNTRY'S PUBLIC GARDENS. HERE ARE 10 OF THE VERY BEST.

By KEN DRUSE

We all know the importance of a beautiful home. Personal taste in design, color and texture expresses your version of "the good life." But the very first impression visitors receive of you and your home comes from your landscape. As more Americans realize this, the interest in "exterior decoration" grows. Gardening has become the number one outdoor leisure activity in America—surpassing tennis, jogging, even spectator sports.



Formal Ellipse surrounds a fountain at Dumbarton Oaks, Washington, D.C.

When searching for inspiration for your homesite's design, you may think you should turn to England or Japan—countries with ornamental gardening histories. But America does have a strong and proud horticultural heritage: our public gardens, many of which rival the greatest examples of garden art throughout the world. There are public gardens in every state, so when you plan a vacation this year, be sure to include a visit to at least one of our national garden treasures.

Some of these gardens offer guided tours; others allow you to wander at your leisure among magnificent plantings. Some gardens have exhibits and test gardens that give real examples of what you can do with your home landscape; others exist as showpieces—offering many samples of what others have done.

If you were traveling to the New York City area this summer, for example, you could visit 10 or more botanical gardens in a 40-mile radius of the city. During the course of a single day, you could drive to the Cloisters, medieval gardens run by the Metropolitan Museum of Art, and then continue north a few miles to Wave Hill, a former estate on the Hudson River, to the New York Botanical Garden in the Bronx, one of America's foremost public gardens.

To give you an idea of how diverse our public gardens are, travel along with me to 10 of America's best.

NORTHEAST ATTRACTIONS

Just three quarters of an hour by car from Manhattan is **Old Westbury Gardens,** the former estate of John S. Phipps. At the turn of the century this area of Long Island was *the* vacation spot for wealthy New York City businessmen None of the Gatsby-like estates nearby can rival this 100-acre park of woodlands and gardens.

Among the features of this extraordinary place is the English Rose Garden, a circular planting surrounded by a wonderful, rustic rose-covered pergola above paths of antique brick. Another part of the property has a swimming pool and secret grotto lined with real shells that are reached by an underground tunnel from the house. Beyond the pool is a naturalistic lake ringed by a woodland walk resplendent with wildflowers.

The most spectacular planting area is the walled Italian Garden. This two-acre color garden is filled with beds of flowers that bloom from spring to fall with profusions of annuals, biennials, perennials and flowering vines that complement the red brick walls. At the end of this garden's central path is a baroque water lily pool framed by a pergola covered with wisteria. Water lilies and lotus bloom all summer along with the delphiniums, phlox, poppies, foxglove, chrysanthemums, tibouchina standards and fall-blooming dahlias that are among the thousands of beautiful plants that grow here. • **Old Westbury Gardens,** Box 430, Old Westbury, NY 11568. Phone: (516) 333-0048. Take the Long Island Expressway to Exit 39-South (Glen Cove Road), go a mile on the expressway's service road to Old Westbury Road, turn right, and the entrance is one-half mile on the left (71 Old Westbury Road). *Admission:* adults; $3 for the gardens, $2 for the house. Children 6 to 12; $1 for the gardens, $1 for the house. Senior citizens; $2.50 for the gardens, $2.50 for the house. *Hotels/Inns:* Holiday Inn on Old Country Road; Howard Johnson's on Jericho Turnpike.

Forty miles from New York City in the other direction are **Duke Gardens** of Somerville, N.J., which comprise 11 "worlds" under an acre of glass. Open

(Continued on page 48)

Continued from page 47

from fall to spring, this is the perfect spot to rediscover summer during off-season vacations.

Interconnected greenhouses with individually controlled climates present plantings of native flora in the styles of different countries. The tour leads from a beautiful French lattice garden, with sculpture and fragrant spring flowers, to a typical English herb garden, with topiary and knot-patterned parterres. Later you enter the exotic world of the Japanese garden followed by an even more unusual find, an authentic Chinese garden with a bridge over an indoor "lake."

The Persian garden is perfect. A blue tile-lined water trough runs the entire length and is flanked by venerable, fragrant citrus trees and roses in white plaster beds. This greenhouse attests to the fact that the Persian word for garden is the root of our word "paradise."

There is also an arid desert garden with blooming cacti and succulents. Beyond it is a jungle garden where many familiar houseplants tower to the rafters in the simulated environment they love.

My favorite of all these plantings is the Italian Garden. Its casual design is reminiscent of the great gardens of Italy such as Tivoli and Villa d'Este. At once you are transported by sights, the sound of bubbling fountains and fragrance from thousands of flowers covering trees and shrubs and on forced plants placed directly in the greenhouse soil. • **Duke Gardens Foundation Inc.,** Box 2030, Route 206-South, Somerville, NJ 08876. Phone: (201) 722-3700 (information and reservations). Open from October 1 to June 1, daily from noon to 4 P.M. *Admission:* Adults, $5; children 6 to 12 and senior citizens, $2.50. There is a one-hour tour. No cameras. *Hotels/Inns:* Holiday Inn (on Route 22), less than 15 minutes away. Red Bull Inn (also on Route 22) has a very good restaurant, the Catch-22.

In the heart of Massachusetts's Berkshire Mountains lie the strange and wondrous gardens of **Naumkeag.** Named for the Indian word for "Haven of Peace," this place was the summer home of New York lawyer Joseph Choate. In the 1890s, this area near the town of Stockbridge was known as the "inland Newport," and many wealthy families summered here. Choate commissioned the architectural firm McKim, Mead and White to build his 26-room Norman mansion, but the gardens are what are famous today.

The original plan for the gardens was done by Nathaniel F. Barrett. The upper garden was planted with herbaceous flowering plants in beds that created ornate shield patterns outlined in gravel paths. The lower garden was planted with oblong beds of annuals. At the center was a fountain and statue of a boy and a stork by Fredrick MacMonnies.

In 1917 Mr. Choate died and his daughter, Mabel, decided to stay on at Naumkeag. In subsequent years it was she who really developed the gardens. In the late 1920s she was visited by the world-renowned landscape designer Fletcher Steele, and they began a lifelong collaboration. One of their creations was the Afternoon Garden. Its south entrance was made into a patio with four small fountains surrounding a black-mirror pool. The MacMonnies statue was moved to a corner of this garden. Mr. Steele obtained some oak pilings that had been dredged up after 75 years in Boston Harbor and had them carved and painted to resemble Venetian pillars. Tables of yellow tile, pink Roman thrones and beautiful wrought iron benches along with sunken beds of lilies completed this garden.

On her trips to the Orient, Mabel bought many fine examples of Chinese sculpture. A Chinese House was built for them and the gardens took a decidedly Oriental turn. But the most amazing creation at the gardens is still the Blue Steps. They descend the bank of the Afternoon Garden, divide into two tiers and circle back on themselves to form a ramp to catch the water flow. This design is repeated three times. The steps were painted blue to match the Venetian columns, and banks on either side of the steps were planted with white birch. The Blue Steps are among the modern wonders of the garden design world. • **Naumkeag,** c/o The Trustees of Reservations, 224 Adams St., Milton, MA 02186. Phone: (617) 698-2066. Located on Prospect Hill in Stockbridge. Open Tuesday to Sunday 11 A.M. to 4 P.M., plus holidays and weekends. *Admission:* garden tours, $2; house tours, $3; both, $3.50; all children, $1. In 1984, it opened for the summer season on May 26. *Hotels/Inns:* Red Lion Inn (Stockbridge), old and good.

HEADING SOUTH

Longwood Gardens, located on a 1,000-acre site near Kennett Square, Pa., is one of the most remarkable former estates now open to the public. The property began in 1700 when William Penn gave part of the rolling countryside to his friend and fellow Quaker, George Peirce. Later, twin brothers Joshua and Samuei Peirce began the Peirce Arboretum by planting many rare and unusual trees such as the now ancient Paulownias, Empress trees with purple wisterialike flowers that precede the foliage in spring. In 1800 the park was opened to the public; in 1906 it was purchased by Pierre S. du Pont, financial expert of the du Pont empire. He developed the gardens and built the world-famous conservatories. In 1921 these conservatories were opened to the public, but development of the gardens continued.

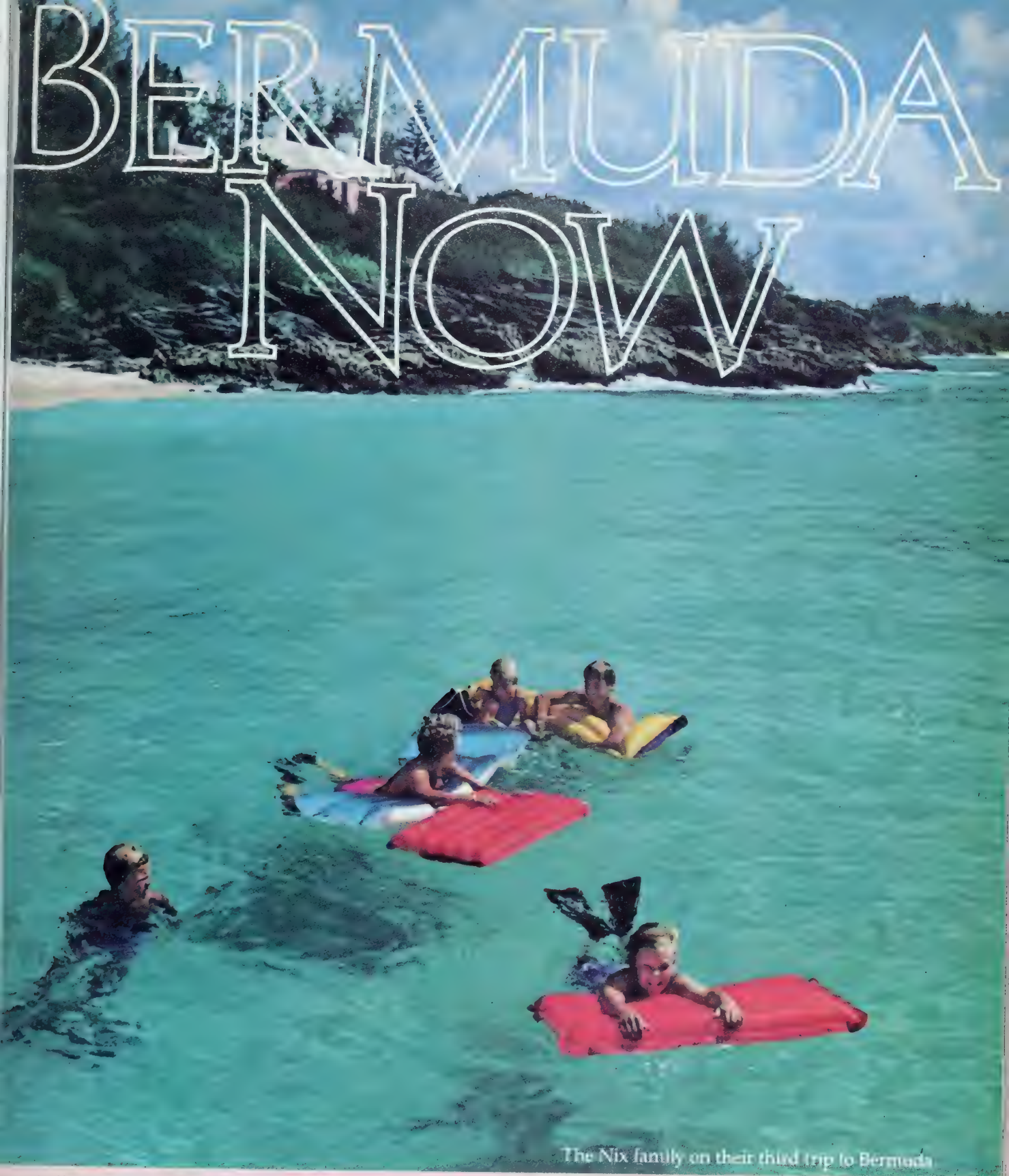
Mr. du Pont's particular passion was water gardens. He first built the Italian Water Gardens that were based on the Florentine Villa Gamberaia. Later he constructed the Fountain Garden with cut stone work from Italy, and ultimately, the Main Water Garden. Designed on two levels, it is a series of elaborate fountains, basins and canals. From mid-May to mid-October, visitors are treated to displays of light and water that have been called "liquid fireworks."

Behind the conservatories are the water lily pools that include some amazing examples of aqua-flora. Among the most special are the Victoria water lilies with huge pads over five feet in diameter. Today horticulturists at Longwood are developing new hybrids of these plants, brought originally from South America.

Longwood has a full-time staff of 100 to maintain the grounds and greenhouses. Outdoors, there are topiary gardens, rock gardens, perennials borders and a new test garden dedicated to home vegetable and ornamental horticulture. But to me the conservatories, open all year, are the greatest attractions. The main greehouse is like an enormous outdoor garden with areas of lawn and planting beds. The building has a glass roof and huge windows—not like a greenhouse at all but more like an enor-

(Continued on page 50)

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TRAVEL

Continued from page 48

mous ballroom in which thousands of plants line the "dance floor." The plants are changed continually through the seasons so there is always full bloom. I have been at Longwood during one of these transformations. Within the space of an hour, the entire greenhouse planting was changed from spring bulbs to perfect five-foot-tall blue delphiniums that looked as if they had always been there.

Longwood has a new domed greenhouse also planted like an outdoor garden with a stream and bridge. In spring, the space is filled with thousands of blooming cymbidium orchids.

Besides the horticultural displays, Longwood presents performances in an outdoor amphitheater. There are lectures on botany and horticulture throughout the year. And when you visit Longwood, it is just a short trip to two of the other du Pont family gardens, Winterthur and Nemours, both in Delaware. • **Longwood Gardens**, PO Box 501, Kennett Square, PA 19348. Phone: (215) 388-6741 (information and reservations). *Admission:* Except where noted the regular fee is $5 for adults, $1 for children 6 to 14 years old, under 6 enter free. *Hotels/Inns:* Ramada Inn, the Sheraton Brandywine, Chadds Ford Motor Lodge (nearby, on Route 1).

Dumbarton Oaks in Washington, D.C., is one of the later gardens to be opened to the public and one of the few gardens in America designed by a female landscape architect. In fact, Dumbarton Oaks is really about a friendship between two women: Mrs. Robert Wood Bliss and the landscape architect Beatrix Farrand, who today is considered one of our country's foremost garden designers.

In 1920, Robert Bliss, a diplomat, and his wife returned from an assignment at the embassy in Paris. They purchased an old overgrown estate at 32nd and R streets in Georgetown. Because of the climate, the Bliss family only intended to stay at Dumbarton Oaks in the spring and fall. The gardens are unusual in that they are geared to those seasons.

Attached to the mansion is the lovely Orangerie, a brick and timber building with large windows and interior walls covered with creeping ficus. It would be a splendid garden room anywhere. Behind this building is the Green Garden featuring potted citrus trees when they summer outdoors and beautiful carved marble tables and seats. White wood hyacinths and white flowering azaleas along with purple wisteria covering the outside of the Orangerie are the only colors that challenge the Green Garden's monochromatic scheme. Dumbarton Oaks was always meant to be a place for outdoor entertaining and the scheme of this garden was considered to form a backdrop for the colorful dresses of visiting ladies. In 1944, the estate was host to the Four-Powers Conference that drew up proposals for the United Nations.

Below the Green Garden is the swimming pool. Along the steep steps that lead to the pool is a basin that catches drips from a sculpted shell. The swimming pool itself is a work of art surrounded by pollarded weeping willows, wisteria, azaleas, cherry trees. Next to the pool is a covered, arched walkway.

Beyond the pool is the one feature for which the estate is best known: the Pebble Garden. It is a parterre mosaic of tiny stones in a pattern including a sheaf of wheat. A central fountain with lead fig-

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ures continually pours just enough water to cover the pebbles with a thin skin that makes their colors brilliantly intensified.

Another garden of interest is the Formal Ellipse where American hornbeam trees have been pruned into an aerial hedge surrounding a Provençal fountain. There are ornaments, sculpture and fountains all over the property, and they have been sited with impeccable care.

In 1940, Ambassador and Mrs. Bliss donated the gardens and the house to Harvard University. In 1963, Phillip Johnson designed a museum on the grounds to house Mr. Bliss's extensive collection of pre-Columbian art. • **Dumbarton Oaks,** 1703 32nd St., NW, Washington, DC 20007. Phone: (202) 342-3290. At Wisconsin Ave. and 32nd St. (one block east of 32nd St.) *Admission:* The garden is open year-round. The portions of the house that contain exhibits on view are admission-free, but $1 is charged for admission to the gardens only. Open 2 to 5 P.M. daily; closed Monday. *Hotels/Inns:* The Holiday Inn on Wisconsin Ave. is two blocks away.

Charleston. S.C., may be the garden capital of the United States. Beautiful town gardens can be seen along the old city streets. And there are several restored gardens open to the public.

Middleton Place is the oldest landscaped garden in America. Overlooking former rice fields at a bend in the Ashley River, the estate was built in the 1700s by Henry Middleton, first president of the Continental Congress. The original design may have been suggested by Andre Lenôtre's plans for Versailles.

There are many monuments to the garden's age. The very first camellia ever grown in the United States was brought to Middleton in the early 1780s; and the enormous 1,000-year-old Middleton Oak still towers over the river as it did long before the gardens were planted.

A rice mill built in 1741 today forms one of the loveliest sights when it is reflected in Rice Mill Pond. Along the banks of the pond, 35,000 azaleas bloom in March. Another interesting feature is the Butterfly Lake. Two mirror-image ponds form wings for a butterfly-shaped lawn along the central axis of the garden. • **Middleton Place,** Route 4, Charleston, SC 29407. Phone: (803) 556-6020 (information). Fourteen miles NW of Charleston, SC, an hour from I-95. *Admission:* $6 for adults, $4 for teens 13 to 18, children 4 to 12, $3. Special fees where noted. *Hotels/Inns:* Middleton Inn (luxury 55-room inn); other lodgings accessible on Route 17-South toward Charleston.

The gardens of Middleton Place contrast perfectly with the informal gardens of **Magnolia Plantations,** which have been open to the public longer than most gardens in America. John Galsworthy, the famous British novelist and playwright, considered himself a connoisseur of gardens. Of all he visited around the globe, he felt that "none in the world is as beautiful as this."

Ancient wisteria vines cascade from the treetops and topple down to lakes and pools surrounded by azaleas. Each of the lakes is connected by garden walks and unique bridges. Magnolia looks primeval and untouched, but if you consider that neither azaleas nor wisteria are native plants to this part of the world, you'll realize that this is not a wilderness but the work of the careful hand of man and time. Added to the two main plants is a wealth of indigenous and imported

(Continued on page 52)

Continued from page 51

plants such as camellias, Cherokee rose, Lady Bank's rose, palmetto, sweet olive, crape myrtles and great southern magnolias.

Magnolia Plantations continues to grow and change—today under the keen eye of the owner and descendant of the original family, Drayton Hastey. Thanks to his contributions, the gardens have colorful blooms well beyond the spring azalea season.

MIDWEST'S OUTDOOR BEAUTY

The Eastern botanical gardens are grand and great, but **Kingwood Center** in Mansfield, Ohio, is a study in contrasts. This is not a pretentious garden with esoteric plant materials but one that shows visitors the myriad things they can do with horticulture. The greenhouses here do not feature incredible tropicals, but popular houseplants grown to perfection, and some plants that will become the houseplants of the future. There are also exhibits on starting plants from seed, repotting and vegetative propagation.

Surrounding the gardens are very natural woodland areas that have become home to wildlife. Some of the birds are so accustomed to visitors that they will come right up to anyone. The center's wildlife conservation program was started by Lloyd S. Barr, an Ohio naturalist. He planted hundreds of wild plants indigenous to Ohio and helped a large community of wildlife to develop. He raised so many pheasants, quail, ducks and other birds that the area is now an official bird sanctuary.

Because of the relatively short growing season in this area, the center has concentrated on packing as much color as possible into the abbreviated season. In March, the spring-flowering bulbs begin. Dutch crocus are first, followed by thousands of narcissus naturalized in the wooded areas. There are formal gardens at Kingwood Center that come alive in spring when over 70,000 tulips bloom. Large beds of tulips are planted in the well-manicured lawn around Kingwood Hall, a three-story French Provincial mansion that was the home of the garden's founder, Charles Kelly King, until his death in 1952.

In fall the display from the hardwood trees planted throughout the property and in the wild areas is astounding. Then, too, is the final blush of the rose garden, again planted with varieties that are suitable to home gardens.

Visitors to Kingwood Center often remark that there is a hominess and hospitality here that is missing from other places. It is not unusual for an admiring guest to be given a cutting of some special plant or another. Kingwood Center is a place where visitors really do feel as if they were at home in their own backyards. • **Kingwood Center,** 900 Park Ave. West, Mansfield, OH 44906. Phone: (419) 522-0211 (information). Located right off Interstate I-71. *Hotels/Inns:* A new Holiday Inn, Quality Inn, Travel Lodge—all within a few blocks.

In 1960, the first greenhouse to employ R. Buckminster Fuller's principles of the geodesic dome was built at the **Missouri Botanical Garden**. The Climatron, as it is called, houses an incredible collection of tropical and warm temperature plants. The dome's interior is arranged so that one can walk through a series of simulated landscapes from India to Hawaii, all in about an hour.

The Climatron has two levels that help to stabilize air from the outside that has been heated or cooled, humidified or dehumified according to the region of the world that is presented. On the upper level is a pond and tropical bog garden with a stream and waterfall that cascades down to the lower level. The stars of the upper level are the tropical fruits: pineapples, bananas, payaya, guavas and coffee plants grow along with ornamental plants such as tree ferns and bromeliads. Below the waterfall is the area known as "Little Hawaii" where the Climatron simulates the cool days and warm nights of the island paradise loved by such plants as orchids.

Buf the Climatron is not the only attraction of the Missouri Botanical Garden that originally opened in 1889. Plantings around the grounds feature examples of plants that do well in the Midwestern climate and give visitors great ideas for their home landscapes. Other gardens stretch the limits of temperate plants. One of the original gar-

(Continued on page 126)

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HOUSE BEAUTIFUL
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RESCUING A GAMEKEEPER'S COTTAGE

With splashes of sunlight enlivening its rich colors, this sitting room bids welcome to what was once a tumbledown house




"When I wake up in the morning, I'm often greeted by a host of pheasants and partridges on the lawn"

RESCUING A COTTAGE

It was on a pheasant hunt that Londoner Julie Molins first spied this gamekeeper's cottage *(right)*. "It was absolutely derelict, a broken, tumbling-down thing," she says. "It *needed* me." Indeed it did. Abandoned for years, it had neither plumbing nor electricity. Its three tiny windows were boarded up, its floors were dirt. Nonetheless Ms. Molins was captivated and devoted two years to reviving her new home's charm. Pheasant hunts are still a regular sight in the surrounding fields, but Ms. Molins says she's very much a spectator of the sport, often preferring to entertain on her patio *(below)*. For the late breakfast here, she's gathered a Chippendale bench and assorted chairs, overseen by Teddy, her Border terrier. ►



Poetic license" is how Julie Molins describes her cottage's revival. Indeed, it's a very personal, slightly unconventional mix—Victorian Gothic windows added to the c. 1720 facade, a drawing room *(below)* brightened with a mélange of prints and colors, art that ranges from 17th-century Italian to contemporary. Behind it all: a woman who knows what she adores and doesn't fret about decorating conventions.

"It's all a matter of trusting your taste," says Ms. Molins, who developed hers "growing up around very good things." Both her brother and father are architects, so she says she "never thought twice" about taking on a restoration—even though this is her first.

For Ms. Molins, breathing new life into her cottage actually began with its arched Gothic windows. "They're my own design," she says. "I had to have them sent back three times before they were just right." Why fanciful Victorian windows in a plain cottage? "I just knew it would be perfection," she says.

As if to make the sunshine pouring through the windows more compelling, Ms. Molins kept the colors in her rooms warm and dark. Thus the glowing red dining room *(right)*, intimate at night, sparkles like a jewel in daytime. Rimmed with prints by John F. Herring, Jr., the dining room has paneling carefully crafted to replace the original damaged wood. Its inlaid table, set with a mix of Minton and Wedgwood china, is paired with Gothic Revival chairs whose arches echo those of the windows.

In the drawing room—"my favorite place," says Ms. Molins—the sit-back-and-relax mood of the colorfully draped sofas is enhanced with paintings and collectibles that look as if they've been accrued over generations. Two terra-cotta Scottish deerhounds lounge on the windowsill; a 17th-century Italian couple pose in the oil painting over the French sofa. Throughout the room is Ms. Molins's personal collection of miniature houses in brass, straw, clay or any material that strikes her fancy.►







Much of the old charm in this cottage is newly created—from the Gothic windows to the mix of prints



RESCUING A COTTAGE

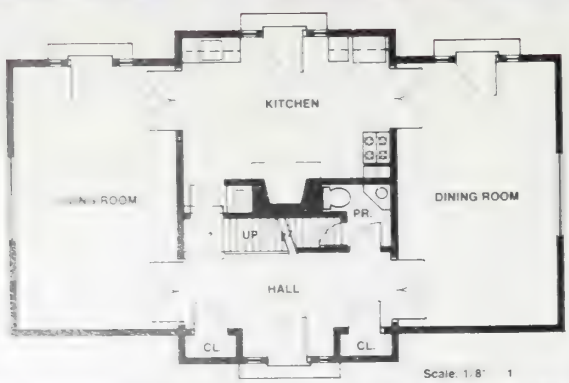
A tiny bedroom is dressed in one pretty print and furniture sparkling with personality

Too often we look wistfully at English cottages as if their charm won't cross the Atlantic undiluted. However, this bedroom is a testament to creativity that can be exercised anywhere. Just imagine how the room must have looked when Ms. Molins first walked in—windowless, confined and barren. Transforming it began with new Gothic windows. Then Ms. Molins carefully chose furniture with character—a tile-topped Victorian cottage-style table with a mirror, a rattan recliner with magazine holder at its arm. To pull the room together in one stroke: a flower-sprigged French print from H.A. Percheron, used on the walls, the curtains for the bed alcove and even on the quilted spread.■

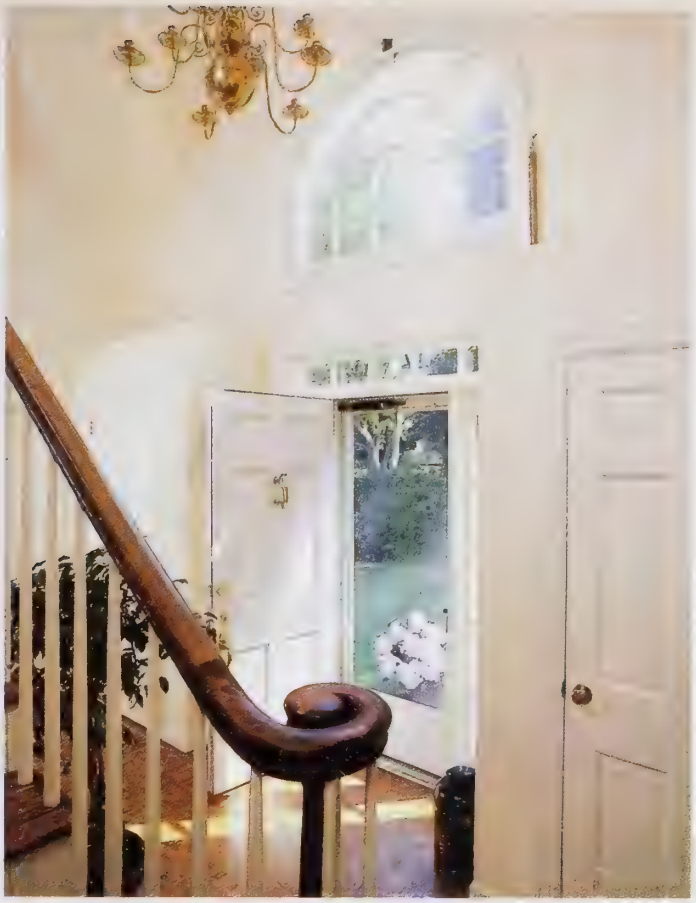
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As seen in the floor plan, living room, kitchen and dining room all enjoy access to the rear of the house, while the front section provides entry and closets. The house was designed by an architect of airports, Edward G. Blankenship, for himself and his wife. Vintage charm makes it seem old.



TOM YEE

AN IMAGINATIVE LEAP WITH LIMITED SPACE

Proof that 1,900 square feet is still cottage size, this house owes its big personality to symmetry and classic lines

The couple had spent two years looking for a country house, never finding the one that was just right. Each time they house-hunted, they drove past an intriguing little gray house that always prompted them to say to each other, "I wish someone would show us a house like that." As fate would have it, they changed real estate agents, and on their very first outing together found themselves being driven into the driveway of the house they had so admired. Two days later the house was theirs.

Actually, it was not quite what they had been looking for—a place small *and* old. It *was* relatively small, measuring about 1,900 square feet with just five rooms. But it wasn't old. Though it may look like a renovated barn or a one-time country church, it was built as a dwelling eight years ago.

But its charm was immeasurable, and with a glorious setting that includes rear property filled with 30 dogwood trees planted in clusters and a neighboring field strewn with literally thousands of narcissus, these determined New Yorkers found it an irresistible place to spend part of each week.

"Before we saw this, we had looked only at older houses and turned up our noses at anything contemporary," relates the lady of the house. "What delighted us about this house was that it was new and had the feeling of old."

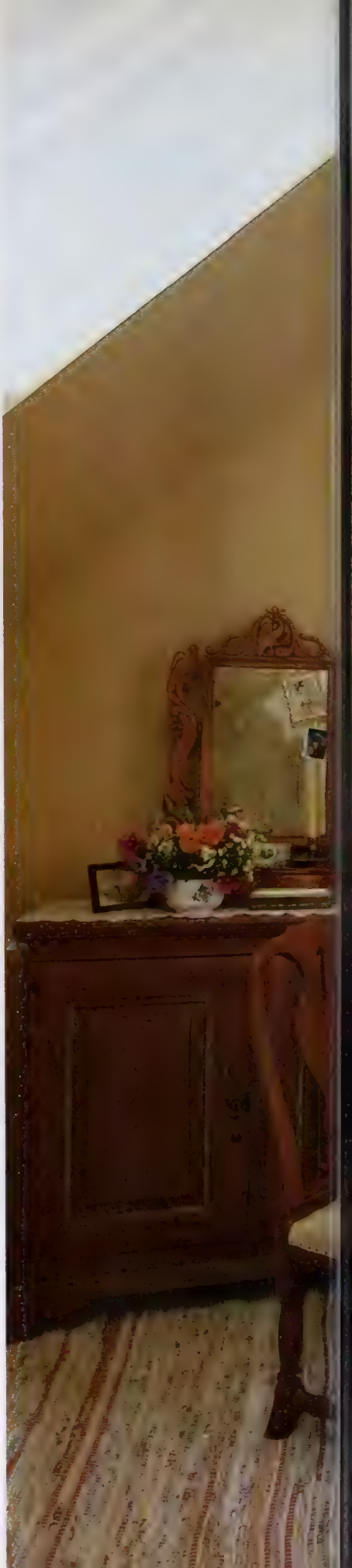
What they "loved immediately," she says, "were the windows, *and* the lack thereof." Much more than openings that admit light and air, the windows here give the house its distinctive style and serve to establish its relationship to the street and rear property. On its street facade, the house wears two expanses of framed latticework, a trick that breaks up the mass and creates the illusion of windows. Twin rooms to the left and right of the entry—a living room and dining room—are each blessed with a large mullioned window and a glass-paned rear door that orient all living to the private rear of the house. The front door's arched window brings light to the entry; side windows give the impression of soaring height—they're actually in the second-story bedrooms.►



"With the glass-framed doors and big windows, you can't help but relate to the outdoors," says one of the owners about the downstairs rooms. To lighten and brighten the spaces accordingly, they removed wall-to-wall carpeting, laid smooth plank floors and arranged country antiques.►







With its classic windows and doors, the house appears older than its years—but young in spirit

Full of surprises, this tiny house delights the eye at every turn. The kitchen *(above)* boasts a fireplace, its antique mantel recently lightened by the new owners, who also added wallpaper with a neat overall design and handsome painted tiles behind the sink counter. Brass fittings and chandelier add subtle gleam. A small round table with double cloths creates an appealing spot to serve a buffet or dine by the fire; it can easily be brought through the door for alfresco meals. French doors on opposite walls lead to the living and dining rooms.

Upstairs, mirror-image bedrooms *(guest room, right)* top the two main rooms. The magic here comes from the windows—a porthole, an arch at floor level, and a big roof window—all located to take advantage of the views and light while maintaining privacy. ■ *Editors* BEVERLY McGUIRE *and* CAROLYN ENGLEFIELD-CARTER

Above: Pine chairs, Swedish Cottage Country Antiques; tablecloth and chair-pad fabric, Pierre Deux
Right: White iron bed and Swedish painted pine dresser (bottom of a two-part chest), White Horse Antiques; Swedish pine dresser-top mirror, Evergreen Antiques; white porcelain candlestick lamp, Oriental Lamp Shade Co.; antique silver oval picture frames and crystal jars with silver lids, John Rosselli Ltd.; Marseille spread, linen bed cover, square shams and linen runner on dresser, Cherchez.
Preceding pages: Swedish pine sofa bed and cupboard, blue and white rag rug, collection of Swedish crocks, White Horse Antiques; pine demilune table, iron bistro table and chairs, House of Charm Antiques; wooden basket holding magazines, blue mohair throw, fabric and pillows on sofa, Pierre Deux.

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ANTIQUES IN A NATURAL SETTING



JOSHUA GREENE



Left: *Merrill Stenbeck (on the left) and Andrea Phipps, who opened their shop* (below left) *on New York's Long Island a year ago.*

Above: *Sally Metcalfe, the shop's London partner, sends over shipments of English antiques.*



Opposite: *The living room of the shop with its cozy English-cottage ambience and arrangement of needlepoint pieces—chair, pillows and stools—botanical prints and a painted dresser.*



MICHAEL DUNNE

The sign on the outside, Valley House Decorative Antiques Inc., is the first clue, and the interior, furnished like a proper house, confirms the fact that this is no ordinary shop. Although many antiques stores are set up in old houses, most owners cannot resist the temptation to display a lot of stock all at once so that any semblance of a living room or hallway is lost. Here in Locust Valley, N.Y., where the emphasis is as much on decorating as it is on old furniture, owners Merrill Stenbeck and Andrea Phipps have furnished the rooms the way they would their own houses—with papered walls, botanical prints, books and magazines stacked on tables and stools, lamps that light and even beds made up with sheets and pillows. "We want to give our customers a very good idea of how things can be arranged and of how each piece will look when they take it home," explained Mrs. Phipps. "Sometimes people don't realize until they see it that a needlepoint stool might be used instead of a coffee table." For the most part the shop sticks to the 1800s, but as Mrs. Phipps points out, "We buy early-to-late 19th-century pieces, but we're not picky. If it looks pretty and mixes well we don't care exactly how old it is."►

Three Anglophiles set up their antiques shop to look like a place you'd love to come home to



ANTIQUES IN A NATURAL SETTING

"We like 19th-century decorative pieces—from tufted chairs to painted furniture"

Although it looks like a house with a very personal stamp, this Locust Valley shop is in fact the work of three owners who think as one: Merrill Stenbeck and Andrea Phipps, who mind the store, and their London partner, Sally Metcalfe, who buys English antiques and ships them over. "We specialize in the 19th-century because that happens to be what we all like," says Mrs. Stenbeck, who buys Swedish pieces whenever she travels to Scandinavia.

"Sally shops almost 365 days a year," she continues. "She sends us monthly shipments so that we have a steady supply of new pieces. Things turn over very fast, but if they don't, we rearrange anyway. Customers don't like to come into a shop where everything is exactly the way it was the last time they were here." Mrs. Metcalfe is always on the lookout for things that are unusual in America, and has recently been sending new lampshades and reproductions of 19th-century lamps because, as the owners point out, nice lamps and shades are hard to find. The shop also offers custom-made upholstery. The gray buttoned chair (copied from an old one) and yellow sofa in the living room can be ordered and covered in the customer's own fabric.

Thanks to the steady supply of English antiques, the owners' penchant for rearranging the stock and their decorating expertise, the shop is an ever-changing showcase for ideas. The exhilarating mix of patterns is a valuable design lesson, and the owners are full of information about color, scale and fabric. "We don't make house calls," says Mrs. Stenbeck, who was an interior designer for 15 years, "but we do give a lot of free decorating advice."

Editor KATRIN TOLLESON



Above: *The front hall with three velvet chairs and another covered in needlepoint and beadwork. Urn engravings line the stairwell.*

Opposite: *Twin beds have faux bamboo trim and date from the 1820s. The rug is an Axminster with feather design. Antique bed linens are also from England.*

Right: *Painted chest dates from the late 1800s. Tole lamp is one of the shop's English reproductions.*



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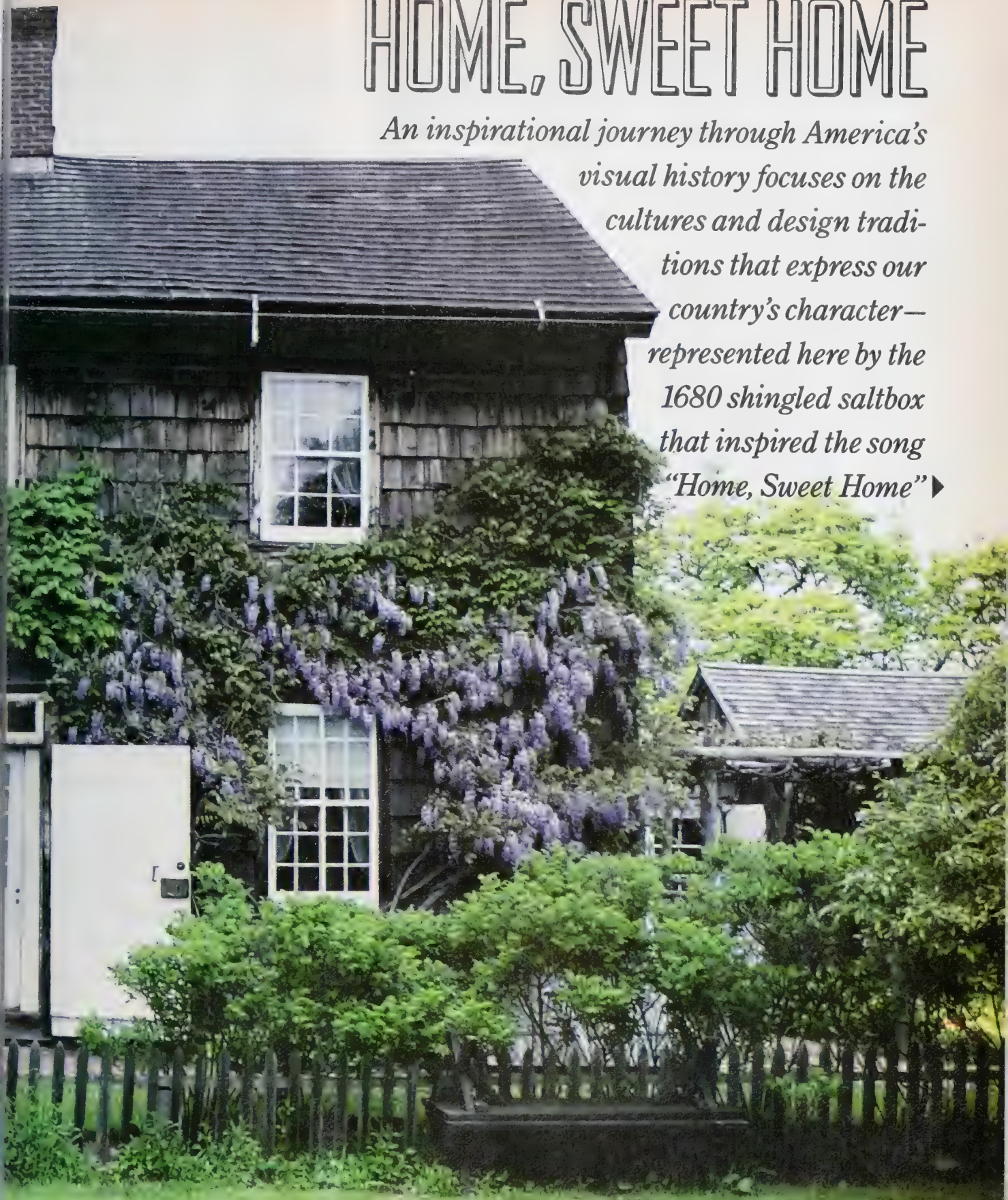


DESIGN HERITAGE



HOME, SWEET HOME

An inspirational journey through America's visual history focuses on the cultures and design traditions that express our country's character—represented here by the 1680 shingled saltbox that inspired the song "Home, Sweet Home" ▶



"The rich varieties of American architecture and design are not historic footnotes, but springboards for innovation and adaptation"

In *American View*, a book that celebrates the rich varieties of American architecture and design, writer Norma Skurka set out to debunk what she describes as "the mystique and mystery of design." Examples included in this category are creative efforts as simple as setting a table or as complex as decorating a house. She and her coauthor, designer Raymond Waites, explain in the first chapter: "When we began the book we sat down and talked about how we did things, such as pull a room together, or create a line of wallpaper or fabric. We realized that design for us is not an intellectual process, but rather represents an emotional response to colors and shapes, and most of all to the familiar things all around us. We realized that if people could begin to think about living in their houses this way—with only the colors and patterns they love—it would remove the terror that is so often part of decorating." The whole book was planned to stimulate these emotional responses, to harness them to creative efforts, and in the process to explore American design. "In the book we show the origins of American design, the elements from which it grew. But, more importantly, we focus on the colors, patterns and forms that are still around us," write the authors, who are fascinated by what they describe as "a marvelous polyglot of sources—the heritage of the English on the Eastern Seaboard, the Spanish on the West Coast, the Dutch, French and American Indian." The photographic essay of doors and windows (from which the pictures opposite were taken) is especially eloquent on the subject of polyglot sources. "Doorways always exhibit strong regional and ethnic differences. Those in New England look completely different from their counterparts in New Orleans or in the Far West. For example, early houses of the Eastern Seaboard often had 'lights' *(opposite, bottom left)* or windows above the door to let sun into the front hallway. The tightly shuttered door *(opposite, bottom right)* is characteristic of the adobe houses of Santa Fe. Doors were also subject to shifts in taste and fashion, much more so than windows *(those shown opposite above are exceptions)* or even house shapes. When a new style of architecture came along, it was first manifested in the front door, which was usually meant to be impressive and to proclaim the importance of the house, and thus, of the family who lived there. The importance of this Nantucket dwelling and of its inhabitants *(opposite center)* was announced by the Federal doorway and its stairway. Doors offer a wealth of visual pleasure. And beauty doesn't occur only in the formal doorway, nor is it exclusively the builder's art. House owners frequently add individual touches to those of the architect or builder. A bright red door, or a doorway wrapped by a garland of flowers, or a door marked by a beautiful wreath all give different messages about the inhabitants."

Because our country's visual heritage is so richly varied, the authors have coined a name that cuts across regional and chronological differences and applies to all American architecture and design. They call our unique combination of art and technology American Artech. "American design, we believe, is the product of two distinct influences. The first influence is that of tradition—of the elements and artifacts of our cultural history: folk art and country objects made by our ancestors, such as quilts, homespun fabrics, redware pottery, salt-glaze crocks, duck decoys, dollhouses, hooked rugs and twig furniture. These simple everyday objects have been raised today to the level of art. The second influence, equally strong, is technology. Americans are 'doers.' We naturally tinker and invent, react and change, adapt and improve. These two distinct and powerful native forces blend into today's design—American Artech.

As natural tinkerers and inventors we can learn to use our visual heritage as a foundation for daily life. The rich varieties of American architecture and design are not merely historic footnotes but springboards for innovation and adaptation. And the springboards needn't be large architectural elements. Small things like a redware bowl or a piece of faded quilt can elicit emotional responses. And what begins as an emotional response can become a problem-solving approach to design. Design is, after all, not just about rooms but about how we relate to them. It's a way of looking at the simplest of things, at the moments of our daily lives, and finding something special in them. A home is made up of a million such moments—the flickering light of candles, the spicy taste of a bowl of chili, the smell of a pie baking in the oven, the crisp feel of a cotton napkin, the smell of fresh pine branches at Christmas. And it isn't necessary to spend a lot of money in order to design with wonderful, personal style. Some of the things we loved most were taken from the meadows and fields, things that other people might even throw away. Design is getting to know ourselves, and to feel confident enough to say: 'This is something I really love and want to live with' or 'This is the color I'm really happy about.' These simple responses can become the blueprint for decorating decisions. When we begin to think about living in our homes this way, it removes the fear that is so often a part of design. The big plan can be overwhelming and we can be afraid to tackle it. But we can all start small, working on each detail one moment at a time. Work toward making each moment beautiful: setting the table, creating a bouquet of flowers or even vegetables, massed in a big basket, or slipcovering a sofa. Look around you, learn to appreciate what you see there and to use it."■

HOME, SWEET HOME









TOP: RAYMOND WAITES. BOTTOM, LEFT TO RIGHT: E.C.O. RAYMOND, BARRY C. ROURKE, RAYMOND WAITES







MICHAEL SKOTT ROOM FROM THE 1993 SOUTHAMPTON SHOWCASE HOUSE, ISLAND N.Y.

PAINTED FLOORS

With imaginative brushwork, even the most ordinary of floors can take on the richness of marble, the illusion of texture

Imagine this airy breakfast room *(left)* without the lift of its deftly colored faux marble floor. A dark wood floor, like the one originally in the room, would weigh down the lighter-than-air pastels and also make the room seem smaller. "The diagonal faux marble squares push the walls back and create an illusion of spaciousness," says designer Ned Marshall of Marshall-Schule Associates, Inc., who did the marbleizing himself. "Most people worry about what color to paint their walls and consider floors an afterthought," says Mr. Marshall. "Actually a floor is the first thing you look at when you walk into a room." He feels strongly about playing up floors, especially in molding-less "shoebox" rooms. "A faux marble floor creates a feeling of architecture," he says. In addition to floors, Mr. Marshall and Mr. Schule believe in embellishing ceilings, as shown by this breakfast room's sky full of clouds.►

◆ *With soft strokes of creams and lavenders, artist Barbara Wrenn of The English Way has developed her own technique for marbleizing Masonite™ tiles and wood* (below). *She starts with latex paint and swirls in acrylic colors.* (For details on this and other painted finishes see "On Decorating and Design," page 41).

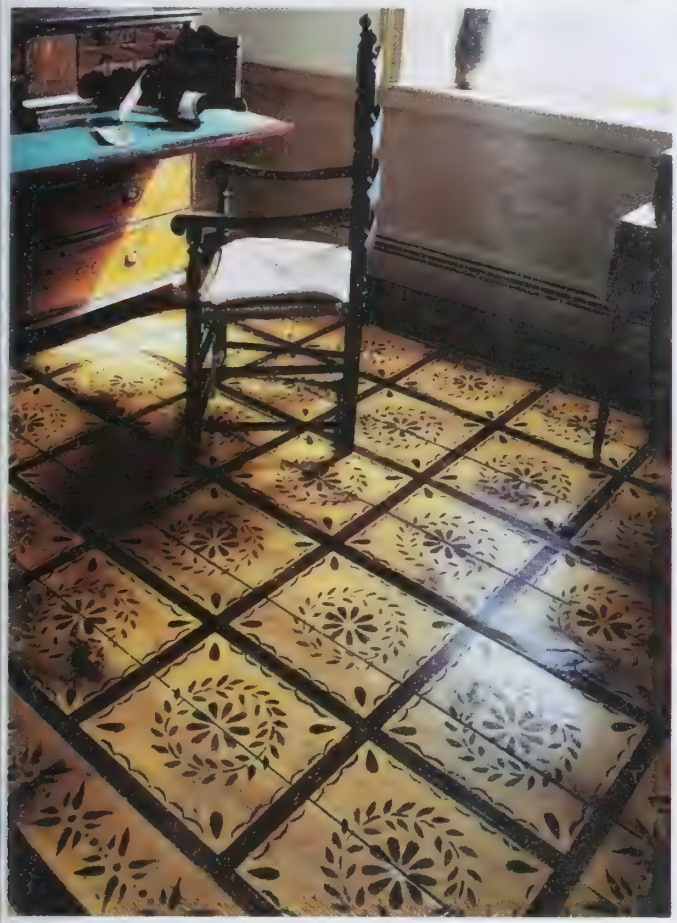








Expand the horizons of tiny rooms with a cheerful checkerboard or spatter-painted floor that draws the eye to the room's edges





ELIZABETH HATHON



JAMES LEVIN

◆ Left: *As shown by the Metropolitan Museum of Art's Federal-style Baltimore dining room, painted floorcloths once graced the finest American homes. But few of the original canvas coverings survived, leaving the curators and artist Robert Jackson at a loss for a model. They turned to European floorcloth pattern books for the center faux marble pattern and borrowed a leaf border from a Chinese export bowl.* Top left: *Squared off like a needlepoint rug, these stenciled wreaths warm a bare floor and show off its wide planks. Painted by Julie Southworth of Marston Luce Antiques, the stenciling was applied to raw wood, then polyurethaned.* Above: *Freestyle comb-painting is the perfect solution for rooms too small to divide into squares. Start in one corner of the floor, recommends Marston Luce; paint a patch of yellow over your white base, then comb swirls through it. Repeat to color the entire floor.* Top right: *A checkerboard on a diagonal, such as this one painted by Julie Southworth for Marston Luce Antiques, expands a room.* Above right: *What could be more cheerful in a playroom than a spatter-painted floor like this one in actress Sandy Duncan's home? Says the room's designer, Alexandra Stoddard, "Children love to sit and play on the floor—why not make it a fun place?" Her stepdaughter, Andrée de Rapalyée Brown, did the spatter-painting.* ►

Painted Floors



...th green faux bois, this sun-room's once-sorry floorboards now have an outdoor spirit. The room, designed by Juan Mi... owes its painted touches to Luis Molina, who played up the wide ...lanking with trompe l'oeil pegs.

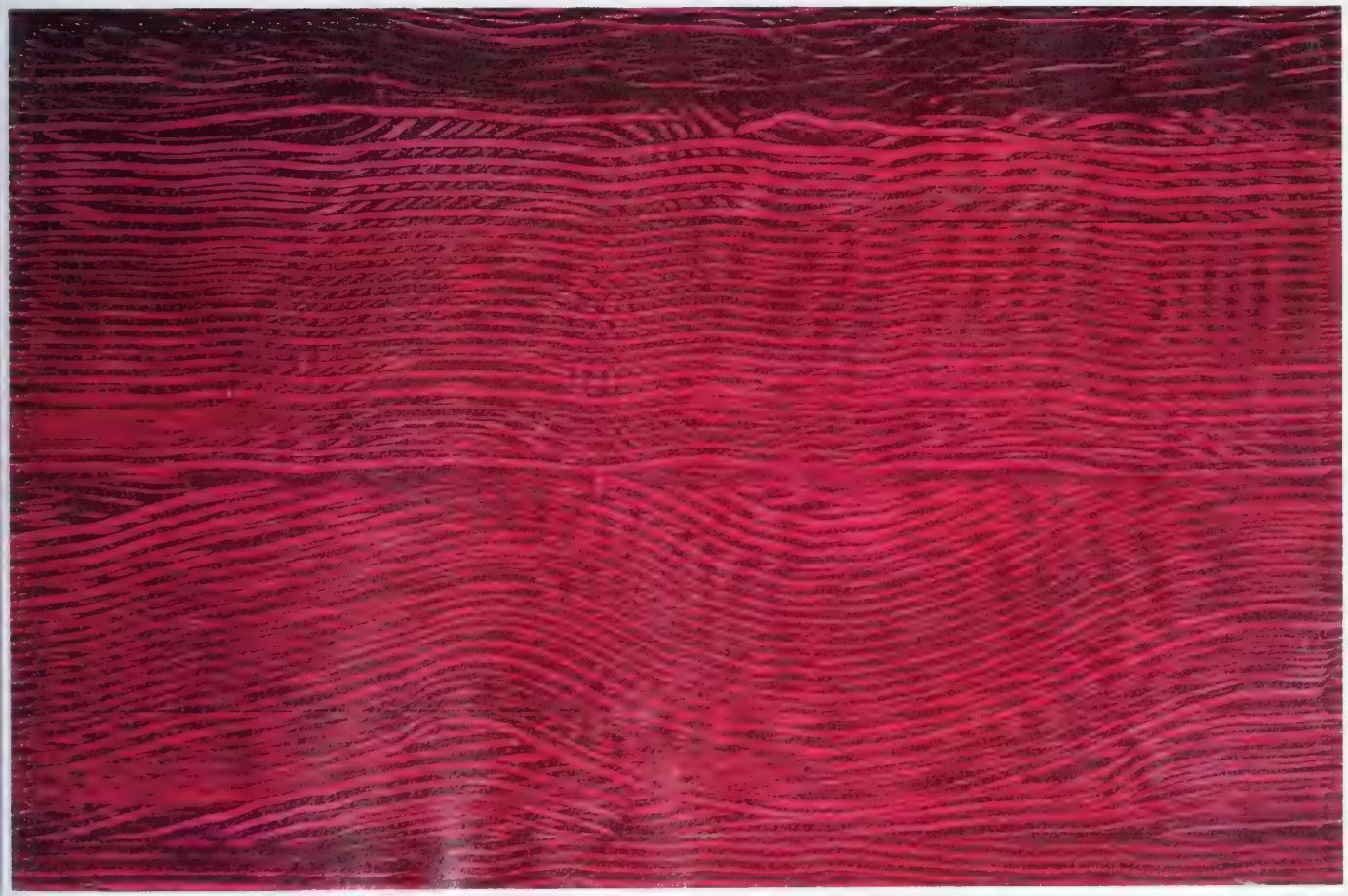
ROOM FROM THE 1988 WOODLANDS DESIGNER SHOWCASE, LONG ISLAND, NY

Borrow a flower from a chintz, green from your garden or moiré from a fabric swatch—the inspiration for painted finishes is everywhere





Bouquets of flowers (above left) *sprinkled across a bleached floor capture the imagery of a needlepoint rug—with a far lighter touch. And lightness was just the feeling the design team of Kupin/Lief wanted for this dining room floor. With Chinese wallpaper on the walls and graceful French furniture, a rug would have been far too heavy. So they bleached the floor and recruited artist Francis Dearden to paint bouquets around the corners of the dining room table. In the garden room they designed* (above right), *Mr. Dearden borrowed ferns and leaves from the sofa's chintz to add character and year-round greenery to the bleached floor. Sealed with polyurethane, both floors, though quite light, are remarkably easy to maintain.*



Moiré is the term Julie Southworth and Marston Luce use for this comb-painted floor. Its coat of red is "combed" through twice to create the intricate, swirling pattern. Painted in rectangular sections, it simulates random-width planking. ►

Painted Floors

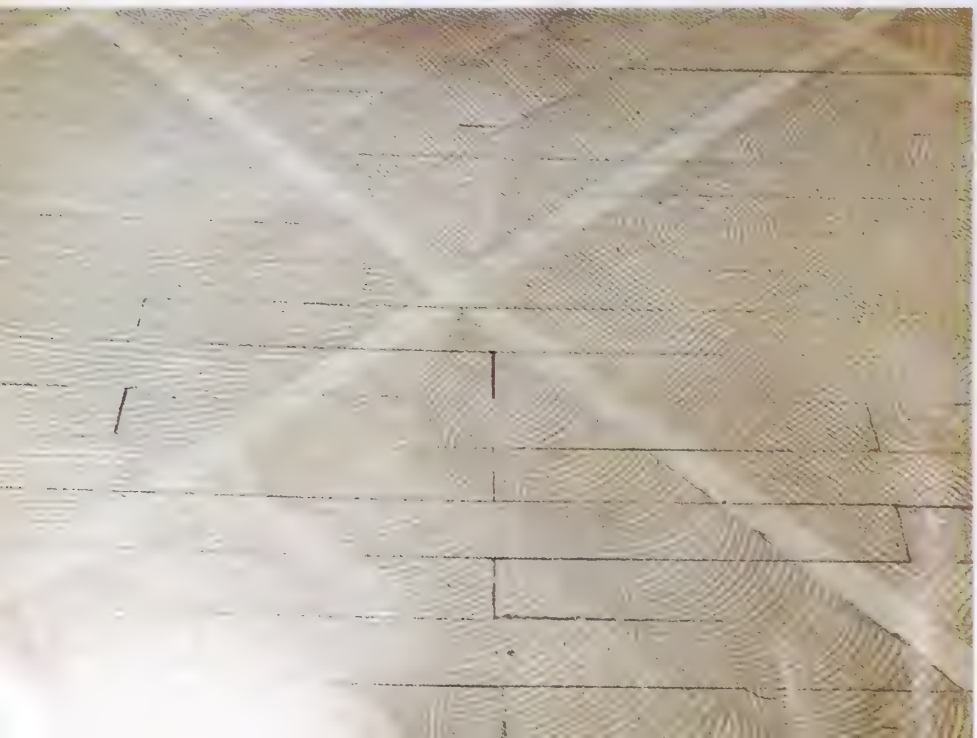
For floors that refuse to take paint, the patterned floorcloth is a quick solution. And it can be changed with the seasons.

What if you have a floor that can't be painted—like the slate one in this sunny potting room *(right)* or the tile in a kitchen? Why not roll out a decorated canvas floorcloth, sprigged with flowers borrowed from an English chintz? You can work with artists' canvas or heavy sailcloth from a tent and awning store. "Usually your fabric only comes six feet wide," cautions Audrey Baenziger, the artist behind the floorcloth and trompe l'oeil work in this potting room. So if you're planning a larger cloth, you'll have to seam your canvas. The first step in making a floorcloth is to paint your canvas with two coats of latex paint. Then paint a contrasting border and a rim of flowers, either stenciled or brushed on freehand. Trim the edges of your canvas with scissors, turn them under and glue with Elmer's or white glue. Then finish your floorcloth with a coat or two of polyurethane. It will then stand up to years of wear and regular moppings. For added comfort, Brian Killian, the designer who created this potting room for the Junior League of Detroit's Show House 1984, recommends gluing on a backing of foam carpet padding.■

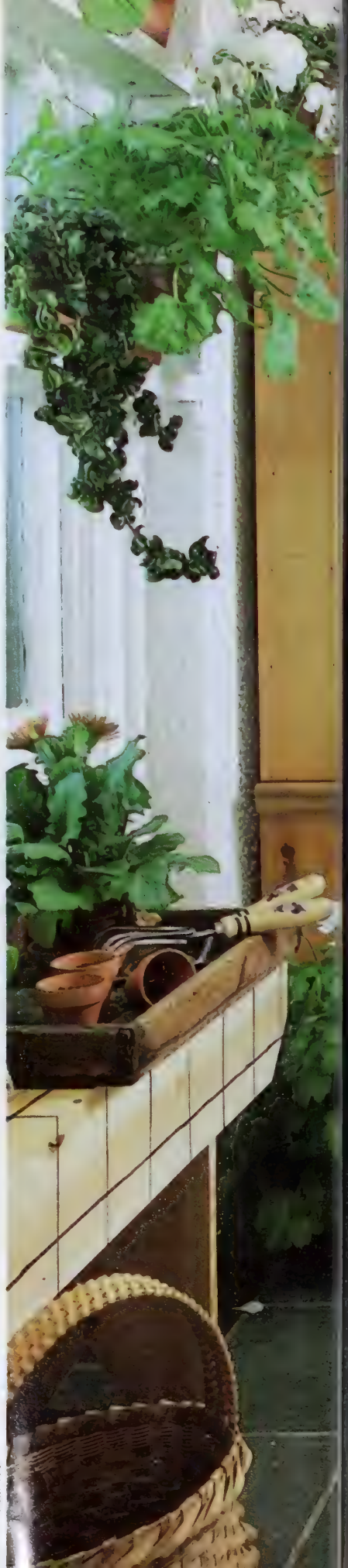
Editors JASON KONTOS *and* JODY THOMPSON-KENNEDY

◆ *"A comb-painted floor is something you'll never find in a historic house," says Marston Luce, who borrowed the technique from old country furniture to decorate the floor of his Washington, D.C., antiques shop* (below). *First colored white by his painting partner, Julie Southworth, the floor was brushed with sandy beige oil-base paint and "combed" with a rubber window squeegee that has been cut with notches. As simple as "raking sand on the beach, combing can be done in any direction," says Mr. Luce. Depending on the colors you choose its look can range from country to the contemporary white and beige combination here. "The light floor silhouettes antiques in a striking way," says Mr. Luce, adding "the furniture almost seems to float in the room."*

FOR MORE DETAILS, SEE PRODUCT INFORMATION



ELIZABETH HATHON



TOM YEE



A ROOM OF ONE'S OWN

Tricia Guild's private world is filled with favorite possessions

A place to ease from one activity to the next is vital for a woman who thrives on work. That retreat for Tricia Guild is a personally stamped sitting room in her London house where generously sized furniture is arranged on a sisal-covered floor. She finds it eminently relaxing there, with telephones and art books close at hand.

"Art is the beginning of creativity, and I find it very stimulating," says Ms. Guild. Head of Designers Guild, international boutiques purveying her home style, Ms. Guild constantly generates new ideas here. Moving away from her familiar scheme of soft pastel colors and floral prints, she now favors more graphic patterns, brighter colors—as in the hand-painted stripes you see here.

In this environment, always brightened with flowers, she arranges her artwork, books and crafts. Two armchairs—one late Victorian, one Edwardian—and a sofa, all covered in plain white calico, would seem to suggest a house not subject to ordinary wear and tear, but she argues against this: "The idea of using cotton upholstery is that you can just scrub it and it's clean again." Her advice to anyone thinking about revolutionizing a room is to decide how they want to live. "Have the courage to experiment," she says. "You could surprise yourself." ■

PHOTOGRAPH BY JOHN COLMACP


Francis Bacon



KERRY TULLY

A SOUTHERN BELLE'S SECOND CHANCE

Grand old mansion remodeled into loftlike apartments

Destined to be one of New Orleans's grand mansions when it was built in 1853, the house had recently fallen on hard times. "When I bought the old mansion it had been condemned by the city and was listing 10 inches into the street," says architect/interior designer Ronald Katz, who was forced to spend more than the purchase price just to make the place structurally sound.

Fortunately, the limitations of his budget were countered by the breadth of his imagination. Mr. Katz divided the house into a total of four apartments, including his own. "I wanted my own environment to feel removed from the outside world, peaceful and serene," he recalls. His space was divided into zones: a simple, functional kitchen with an open loft above that serves as a painting studio; a large area behind the kitchen subdivided into bedrooms, baths and walk-in storage areas that contain all the clutter. Thus the living room is an unbroken expanse of light-filled space *(next page)*.

This great room measures over 1,000 square feet, rising 21 feet to its lofty ceiling. Using a rubberized paint for the floor, he painted the whole space white to emphasize its openness and because he believes that white has the capacity for many moods during the course of a day. The light that fills the space from skylights and windows on all four sides provides an ever-changing wash of color, culminating each day in a rosy glow cast by the setting sun. At night, individual incandescent bulbs set on dimmers are reminiscent of soft moonlight.►

Opposite top: **Two soft sofas of Mr. Katz's own design are placed opposite one another to create intimacy in the expansive living room.** *Opposite:* **Coral is used in the kitchen to provide a lively contrast to the predominant white.**







Plywood plant stands do double duty with storage shelves *(above)*. Ferns and ficus trees luxuriate in the living room *(right)*. Many of the ferns were grown from cuttings of a plant given to Mr. Katz by his mother, whose original fern still thrives among its descendants.■

FOR MORE DETAILS, SEE PRODUCT INFORMATION

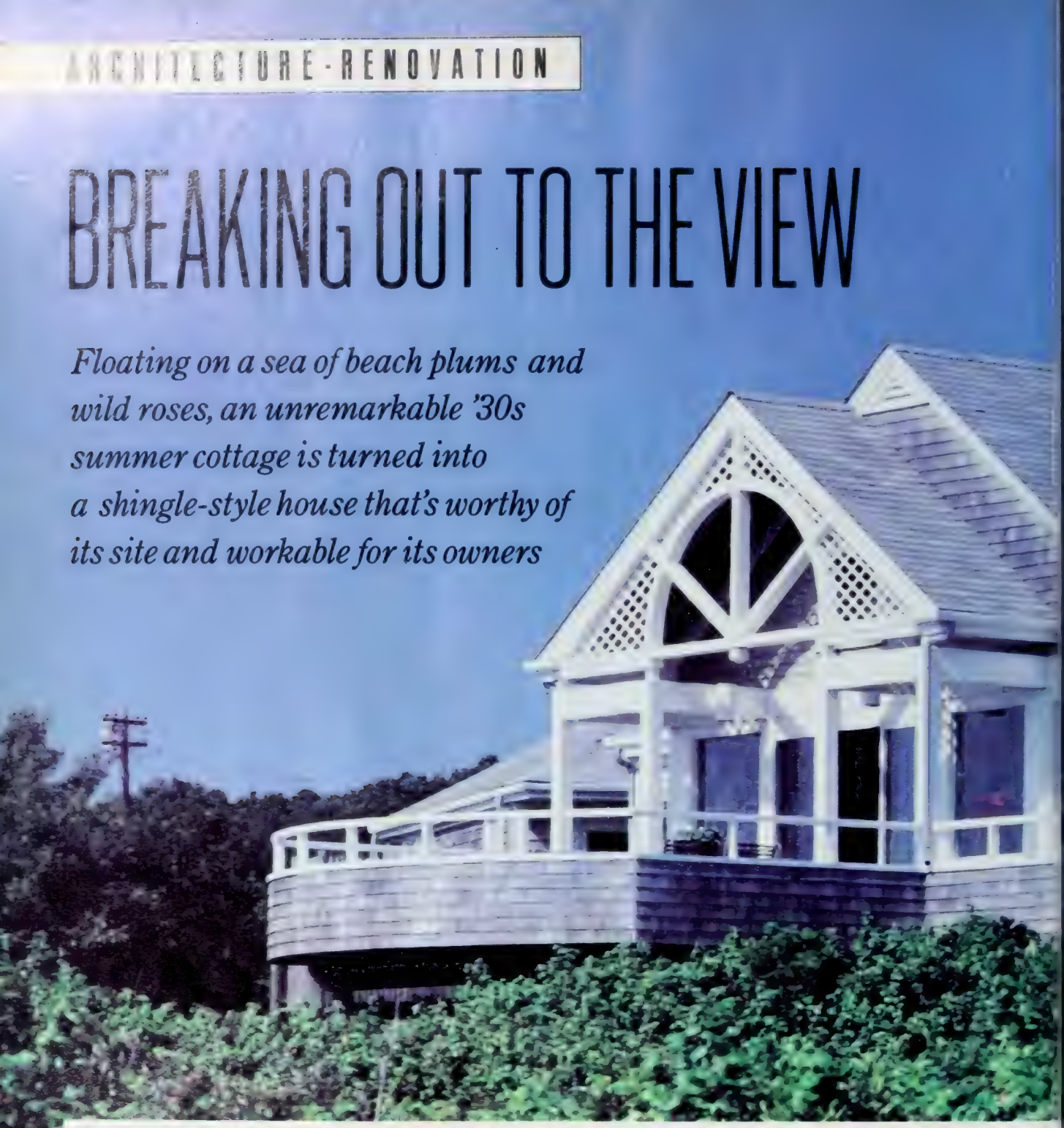


A SOUTHERN BELLE'S SECOND CHANCE

One great room is left open to maximize the space and light

BREAKING OUT TO THE VIEW

Floating on a sea of beach plums and wild roses, an unremarkable '30s summer cottage is turned into a shingle-style house that's worthy of its site and workable for its owners







The original beachside hous (far left) *was modest. The n plan* (left) *expanded the living room to two-story space that breaks ou toward the magnificent vi while retaining the original pl of the first floo*

Even in July, when the crowds of day-trippers swarm the beaches, vacationers pack the hotels and dinner reservations are as crucial as the weather, there are still idyllic spots along the Massachusetts coast where the ocean dominates and solitude is possible. On the site pictured here, wild roses and beach plums decorate the green mound on which a modest cottage had stood for 50 years. The view to the south and west is faultless, encompassing a small fishing village and a grand sweep of ocean; only the house itself was less than what the owners wanted. Architect William Short of the Princeton, N.J., firm of Short and Ford was called on to make the building suit its site and its owners' needs. "This was a very plain house on a very dramatic site," says Mr. Short. "But its space was much too tight and restricting. My client wanted openness and outside living." Though the space now feels much larger, the interior expansion was achieved without altering the original structure.►







The rear of the house (left) *was not altered, though the master bedroom and bath now comprise the former garage. The deck* (far left) *has been pushed out to create further access to the view.*

OPENING OUT TO THE VIEW

Expanded, the living room soars to a double-height ceiling and pushes out to a luxurious deck



The architect's solution to the space problem was to expand the living room *(here and inset)* by opening it out to a large deck and pushing it up through the attic to the roof. The rest of the second floor was augmented by a large gabled dormer behind which two bedrooms and a bath were tucked. The dining room was enlarged by pushing it out to the south. Outside the living room, a gabled projection acts as transitional space and screens the strong western light. With the expansion directed south and west, the new living area is a light-filled space that lives up to its view. In designing the renovation, the architect looked to the shingle style—the familiar vernacular of summer "cottages" that flourished in the East around 1900— not only for the overall style of the house but for such individual elements as the white trim and lattice. The project called for little new planting or formal landscaping. "I wanted it to float on the natural landscape," says Mr. Short.

The owners aren't a bit surprised that the house has turned out as they wanted. "Bill Short knows exactly what to do," says the owner. "If my husband could be on his boat all the time, he would. The next best thing is to be able to see it all the time."■

—ANN McKEE WISER

FABRIC, NEWMARKET "HAMPTON STRIPE"; TABLE, NH DESIGNS; RUG, ROSECORE
FOR MORE DETAILS, SEE PRODUCT INFORMATION



THE VEGETABLE PATCH

If you have room for only a tiny vegetable patch, this is your plan for the most plentiful yield, the most nourishing crop, from now till frost

There was a time in America's history when vegetable and herb gardens flourished outside every kitchen door. So-called kitchen gardens reflected the tastes of the household, and saved seeds perpetuated a family's treasured varieties. But eventually the interest in homegrown vegetables waned and whole gardens were abandoned. Today, however, there are new reasons beyond mere necessity to cultivate vegetable gardens. The enticement of having truly fresh produce sparked a renaissance. Then design-conscious Americans discovered that vegetable gardens could be beautiful. Here and on the following pages are two exquisite examples.

On a Connecticut site dominated by huge rock outcroppings and a spectacular bay view *(below)*, designer Leonore Baronio, of Rye, N.Y., found a small plot of land, beyond her client's kitchen, that would be ideal for growing vegetables. Being in full view, it had to be pretty as well as productive; a free-form island plot suited the site perfectly. Brick paths in a modified starfish design established the geometric structure and created visual interest as well *(left)*.

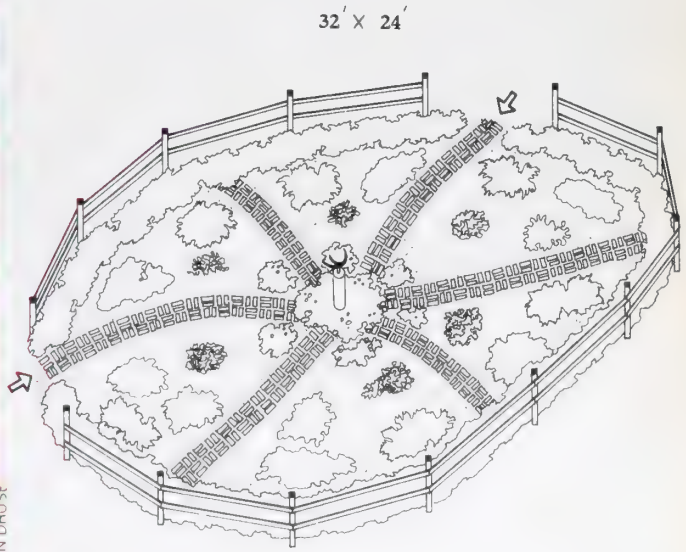
In a space as small as this, all elements perform multiple functions: Raspberry canes decorate the fence and produce luscious fruit; rhubarb plants grow ornamental leaves and stalks used for making preserves and pie; the split-rail fence creates a garden boundary while also serving as a trellis for tomatoes and squash.

The garden's triangular beds are filled with crops that come and go in their season. Spring leaf lettuce is supplanted by pepper plants that in time give way to cool-temperature-loving cole crops—Brussels sprouts or cabbage. The sundial centerpiece *(inset opposite)* gives the garden focus and also tells time amazingly well, and even the marigolds around it contribute doubly: Their scent repels soil-born parasites; the blossoms add glorious color.►

A vegetable patch in free form explores the limits of usable space, with plants growing to the margins and an emphasis on pattern. Six-pointed "starfish," paved in brick, extends the beauty of this garden's design beyond the growing season.



KEN DRUSE





VEGETABLES PLUS

Row upon row of bounty: This grand-scale garden was carefully planned to yield flowers for cutting and vegetables for feasting

This Long Island, N.Y., garden is a powerhouse of edible and ornamental plants contained by a utilitarian chain link fence. For camouflage, yews and hollies were planted along the perimeter, eventually growing together to obscure the fence. The result is a secret garden. You get a glimpse through the gate *(inset opposite)*; it's only when you step inside that a garden of incredible bounty is revealed.

To lend order and structure, the Long Island landscape architecture firm Innocenti and Webel designed a simple, formal layout. Symmetrical crossing paths divide the space, and a huge urn filled with geraniums stands where paths intersect *(right)*, enhancing the design.

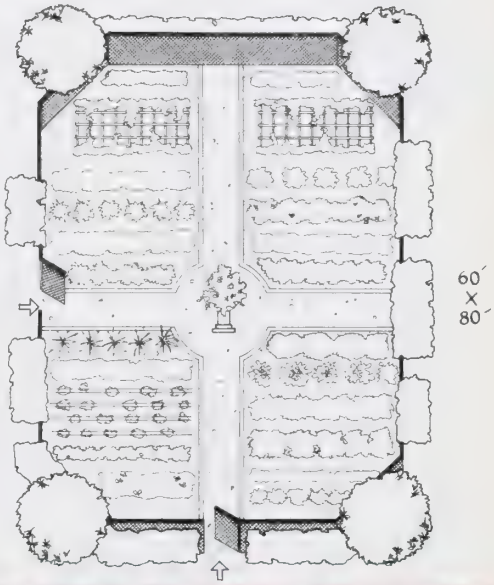
Growing here, in tidy rows, are cabbages, carrots, cucumbers, squash. And sharing space with salad greens there are herbs: basil, parsley, tarragon, marjoram and thyme. Leaf lettuce is planted in spring and again in late fall *(left foreground)*.

Beauty in this garden comes not only from the design but also from the color of another special crop: flowers for cutting. Zinnias, snapdragons and marigolds grow right along with root vegetables such as beets *(right)*. Tomatoes and cucumbers grow on trellises, and flowering vines—sweet pea, clematis and climbing roses—bloom along the fence.

Large or small, a vegetable garden can be more than a source of fresh food. It can be a colorful and attractive addition to your home landscape. ■

Editor KEN DRUSE

FOR MORE DETAILS, SEE PRODUCT INFORMATION



This lavish garden yields flowers for color, herbs and vegetables for nourishment. Pruned evergreens enclose the space, and along with a huge cast-iron urn enhance its formal nature. The garden itself pays homage to the Victorian love of ornament and industry.







The mood: Townhouse elegant.
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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

Q This miniature picture seems to be a painting on ivory. The ivory, two pieces of glass and some mementos are held together by a single band of metal fitted at the edge. It is like a sandwich of glass, ivory, bits of hair and gold thread, then glass. There is a loop at the top. When were these made? Were they hung on a wall or on a lady's necklace?

—P.R., Vernon, Conn.



A. The miniature picture was popular before the days of photography. The miniature was a realistic portrait of a loved one. It was painted with watercolors or oil on paper, ivory, wood or metal. The little picture, usually about 2½ to 3 inches high, was set in watch fobs, lockets, bracelets, snuffboxes or pins. The colors faded so many were kept in drawers and taken out infrequently. Many miniatures are signed. Yours is probably an English or American keepsake of the early 1800s. If it is ivory and the setting is gold it is worth about $450.

Q This old silver tankard is English, but I don't know who made it. I think the hallmarks mean that it was made in the 1700s. It is engraved with a coat of arms. What is it worth? It is in a cupboard. Should I keep it clean or just polish it when I want to use it?

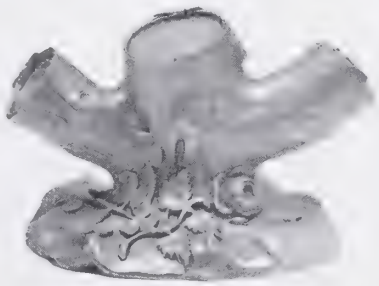
—Mrs. L.A.S., Sacramento, Calif.



A. Your tankard is in the Queen Anne style, popular in England in the early 1700s. The scroll thumbpiece, domed lid and plain body with a small base molding are typical. The English tankard held about five pints. This seems to indicate that either the alcohol content of the beer was low or the drinkers were able to consume great quantities. Clean your tankard with a non-abrasive tarnish preventing polish. Museums keep the silver clean because tarnish can cause corrosion of the metal. Store the clean tankard in a tarnish proof bag until it is to be used. An early 18th-century tankard with no major restorations is worth at least $3,000.

Q I have an old silver piece that looks like a small tree stump. The tops of the three sections have hinged covers. What is it? How was it used? The piece is marked with four small hallmarks including a lion, a head, the old English letter H, and the letter combinations JA and JA in a clover shaped indentation.

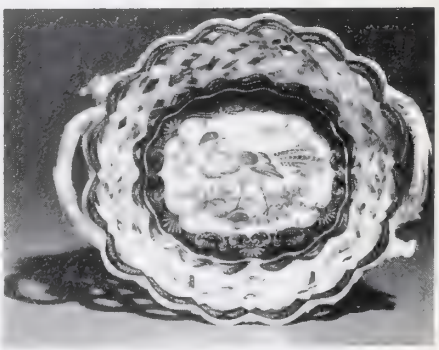
—M.G., Spring Hill, Fla.



A. You have a Victorian silver inkwell. The three sections held ink, wafers to seal the letter, sealing wax, or other supplies. The JA mark may indicate the important London firm of silvermakers, Joseph and John Angel. Other marks tell that the piece was made of solid silver in London in 1840. The rustic look was popular during the 1840s. An inkwell like yours would have been used in a summer home. It is worth about $700.

Q This impressive porcelain bowl measures 7 inches in length. Mother said it was made by the English Worcester factory hundreds of years ago. The decoration is blue, purple, yellow, red and gold. The back is marked with Chinese looking characters inside a blue square.

—S.C.D., Rolesville, N.C.



A. You have an 18th-century dessert or fruit dish. At large dinners dessert was a separate course with its own dishes and rules. Even today in England the words "fruit" and "dessert" are synonymous. In the 1700s fruit meant fresh, dried or stewed fruit, biscuits, cookies, candy or cakes. Rules included such important details as always serving a fresh pear with the stem up. Apples or oranges could be placed in any direction. Special dishes and baskets of all kinds were used to display the abundant desserts. The Worcester factory made fine quality porcelains. Designs with exotic birds like yours were popular for many years. The twisted-rope handles, pierced rim and decoration are all typical of the 1770s pieces. If your basket is in mint condition, with no repairs or cracks, it is worth over $2,000.■

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WHERE TO FIND IT

AN ALTERNATIVE TO FRAGILE ANTIQUE TEXTILES: FINE REPRODUCTIONS FOR DECORATING WITH INDIVIDUALITY

By SYLVIA SUNDERLIN



Border stripe hand-woven table linens of Swedish cottolin yarn

Deterioration of antique quilts, handmade rugs, carpets and other textiles often limits their use in a contemporary setting. Quilt fabrics wither and shred, often unevenly, making a finely stitched counterpane, for instance, unusable as a bed covering. Fortunately, there are skilled weavers and quilters who can reproduce excellent textiles in traditional styles and patterns, enabling the home decorator to have colorful, sturdy and fresh, but not raw, bed and floor coverings or table textiles in reminiscent designs.

The Aged Ram, PO Box 201, Essex, VT 05451; (802) 878-4530—Suzanne and Cleland Selby design and hook country rugs in the usual small-size rectangles in traditional, one-of-a-kind patterns. Although they have some rugs on hand, most are custom made. They find favorite subjects in commissioned rugs are home landscapes, houses and family pets. Illustrated brochure, $2.

American Museum of Quilts, 766 S. Second St., San Jose, CA 95112; (408) 971-0323—This museum has a fresh exhibit each month of new quilts made by Santa Clara area quilters in traditional patterns ready for sale or as examples to be duplicated on commission. Address inquiries to museum. Free brochure.

Bramble Bridge Weave Shop, 21 Main St., Cherry Valley, NY 13320; (607) 264-8400—Rabbit Goody, weaving specialist, makes several kinds of textiles, such as blue and white homespun coverlets following old professional designs. These are made in ample size for sides and end drops. A new specialty is fustian (cotton and flax), much in demand for bed hangings and draperies in authentic late-colonial settings. Brochure, $1.

Folkheart Rag Rugs, 18 Main St., Bristol, VT 05443; (802) 453-4101—Weaving partners Slim Pickens and Pamela Smith make all-cotton rag rugs in three basic designs, hand-stenciled in colorful folk art or animal patterns. Stencils are heat-set to make rugs machine washable. These are scatter rugs in standard sizes: two by three, two by four and three by five feet. Send 50 cents and stamped business envelope for color brochure.

Great Expectations Quilts, 155 Town & Country Village, Houston, TX 77024; (713) 465-7622—Karey Bresenhan's shop, abundantly stocked with excellent old quilts, is also a source of custom replication of old quilt patterns in ample sizes to fit modern beds and in customer's fabric and color choices. Color photos of particular patterns are available on request as examples on which to base commissioned reproduction.

Plain and Fancy, RD 2, Box 9, Bristol, VT 05443; (802) 453-3315 (evenings)—Ellen Leone specializes in weaving plaid or checked blankets of wool grown and spun in Vermont and a variety of table linens and fabrics of Swedish linen-cotton yarn. Linens include tablecloths, runners and mats and towels. Send stamped business envelope for brochure.

Erwin Rowland, 181 E. 73rd St., New York, NY 10021 (212) 249-1246—Mrs. Rowland specializes in the custom reproduction of quilts in generous modern sizes from some of the distinctive and beautiful designs of the past. All work, which is done by carefully selected experienced quilters, is supervised from the first color and stitching sample presented to customer to final inspection. Through decorators or send $5 for catalog with price list.

Ramona Akiestewa, Ltd., PO Box 2472, Santa Fe, NM 87504; (505) 982-8282—Specialties in this firm of southwestern weavers are one-of-a-kind wall tapestries based on old Hopi and Navajo designs. Weavers also make floor rugs of fiber in traditional Indian patterns. Color photo postcard of sample design sent on request.

Gail Binney-Winslow, PO Box 384, South Orleans, MA 02662; (617) 255-0525—Mrs. Binney-Winslow, sixth-generation quilter and part owner, with her father, of a family quilt collection now on national tour under the auspices of the Smithsonian Institution, designs quilts in her studio adapted for contemporary use. She welcomes commissions for quilts in traditional patterns for use as bed covers or wall hangings.

Thos. K. Woodard, 835 Madison Ave., New York, NY 10021; (212) 988-2906—Mr. Woodard, authority on antique quilts, is well known for his shop collection of quilts and other antique textiles. He and his partner, Blanche Greenstein, have now added a line of machine-woven cotton floor runners and area rugs at $10 a square foot in designs inspired by the hand-woven rag rugs of rural New Englanders, Shakers, Amish and Pennsylvania Germans. Colors are warm, vibrant; patterns are in stripes, cross-stripes, checks, and all are reversible. Illustrated catalog, $5.■

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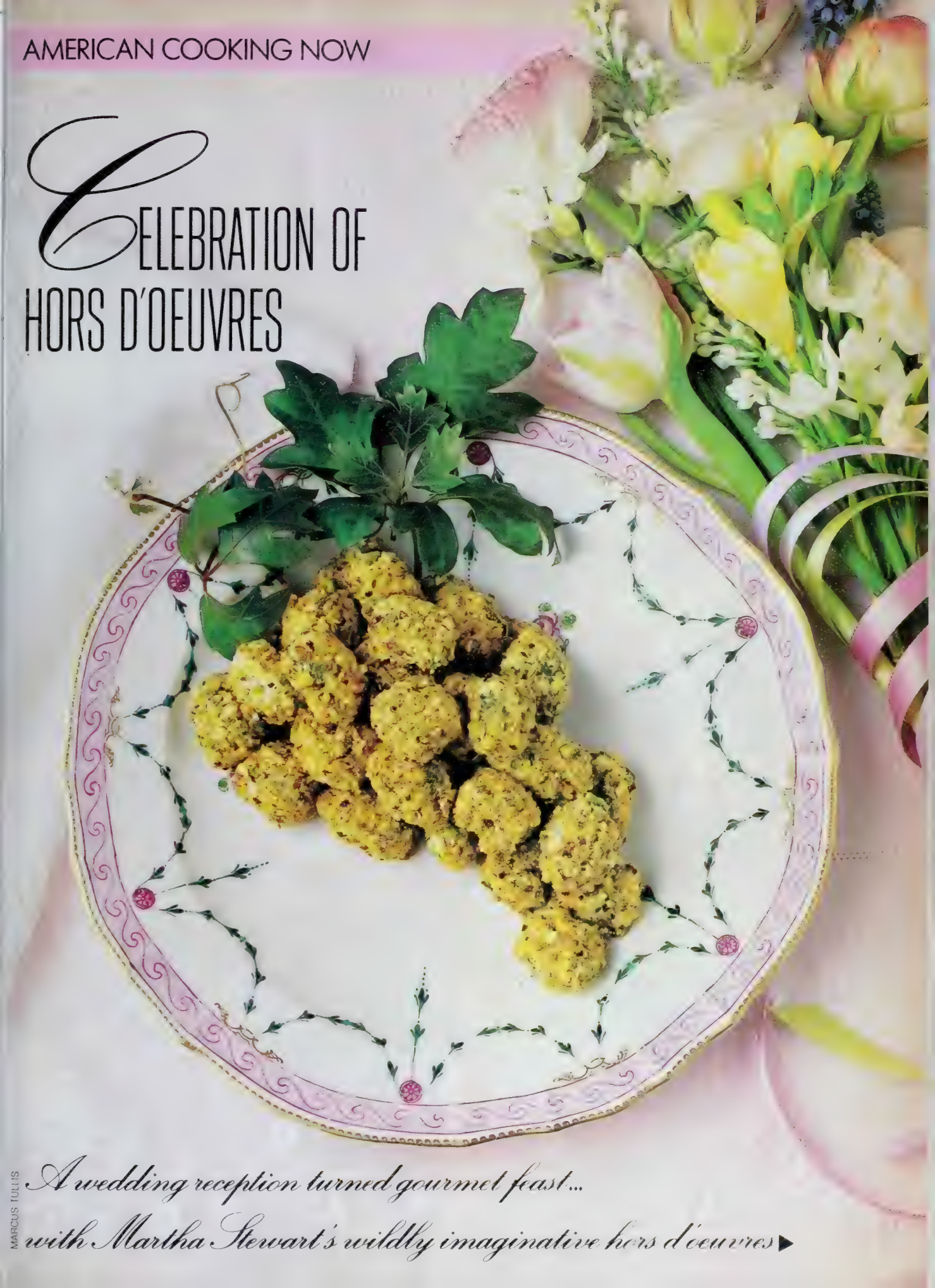
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CELEBRATION OF HORS D'OEUVRES



A wedding reception turned gourmet feast...

with Martha Stewart's wildly imaginative hors d'oeuvres ▶

MARCUS TULLIS

Cherry Tomatoes Filled With Artichokes and Hearts of Palm

Orange Muffins With Smoked Turkey

"The time spent garnishing a tray of hors d'oeuvres is often as important as the time spent making them," says Martha Stewart



CELEBRATION OF HORS D'OEUVRES

For most people a wedding is a once-in-a-lifetime occasion, a celebration that calls for a little touch of fantasy in all particulars—from dress to decor to the foods served at the reception. Martha Stewart, HB's contributing food editor and renowned caterer, believes a wedding reception demands an air of elegance and formality, but should not seem overly austere: "I like best lovely finger foods served from trays by appropriately attired waiters or waitresses, music to fit the time and place and mood, lavish displays of wonderful flowers, and simple but generous bars serving good champagne, wine and drinks. A reception need not be large to be successful and fun. Often a smaller party makes it possible to serve a greater variety of more unusual, expensive foods and better wines."

The festive cornucopia of tastes and textures is mirrored in the endless, visually exciting possibilities of presentation. Says Mrs. Stewart, "Hors d'oeuvres, made from the freshest, most impeccable ingredients, carefully prepared, and artistically presented, are like small jewels, perfect in every detail....An unusual decoration, one perfect blossom, a bouquet of herbs, or a shiny leaf should serve to enhance the hors d'oeuvres, never to detract from their perfection."

As every veteran party-goer knows, hors d'oeuvres can sometimes be a daunting display of heavy, unsurprising fare, but on these pages Mrs. Stewart presents a scintillating collection of light, new alternatives. The Roquefort grapes *(previous page),* arranged like a true-to-life cluster fresh from the vine, are a case in point. Each seedless grape is coated with a Roquefort-cream cheese mixture, then rolled in chopped pistachio nuts to make a kind of savory bon-bon. Cherry tomatoes are filled with an unexpected combination of artichoke hearts and hearts of palm mixed with olive oil, lemon, tarragon and dill, all held in place on the platter by radicchio leaves. And talk about eclecticism! How about paper-thin slices of smoked turkey sandwiched by orange-raisin muffins spread with quince jelly—a startling idea that works a perfect compromise between the heavier smoky flavor of the meat and the bright, zesty taste of the muffins.►



MICHAEL SKOTT

Martha Stewart knows the appeal of massed flowers. Here, tulips, lilies, freesias and ranunculus echo a spring garden.

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Cucumber Rounds With Smoked Salmon Mousse



Oriental Chicken Salad Tartlets



We have started to use what we call the posy - a bouquet of flowers, herbs, or leaves which is tied with a satin ribbon - laid on a tray next to the hors d'oeuvres"



Puffs With Curried Onions

Barquettes With Leek Chiffonade





Puff Pastry Straws



Pear-Filled Crepes

CELEBRATION OF HORS D'OEUVRES

Beautiful presentation is half the challenge of a successful hors d'oeuvre party. For the particular wedding reception shown on these pages, Martha Stewart went right to the source: the bride and her family. She borrowed their antique silver for serving trays, white linens for table coverings, voile lace-trimmed squares for cocktail napkins, and even their own glass stemware.

As for arranging the food itself, she believes that "As much for aesthetics as for practicality, only one kind of hors d'oeuvre should be arranged on a tray. It is unfair to the guests to present them with a trayful of choices, some of which might need explanation, while they are engaged in conversations."

For decoration she uses a "posy"—a bouquet of flowers, herbs or leaves tied with satin ribbon and laid next to the food. "This is an amazingly simple way to decorate," she says, "for the posy can be used again and again on trays all during the party. For large parties, we will make enough of these 'bouquets' to garnish as many trays as there are varieties of hors d'oeuvres. As a tray is returned to be replenished, the posy is removed, the tray rinsed or cleaned, then refilled and the posy replaced."

For this reception, which happened to be a fairly small one, "There were two people in the kitchen making hors d'oeuvres, filling trays and replenishing the buffet table. One waiter passed hors d'oeuvres and another made and served drinks. Because it was a special occasion, four helpers were not excessive, even for a party of only twenty-four."

How much to make of each item? "Approximately three of each hors d'oeuvre were made per guest. When there are so many hors d'oeuvres...it is sometimes a good idea to vary quantities according to what the host thinks will be the most popular foods."

Mrs. Stewart sums it up this way: "Creating finger food with care and attention...using serving pieces, glassware, flowers and other decorations in an original way—this makes hors d'oeuvres a fascinating art, and one, I find, that guests always enjoy and appreciate.■



MICHAEL SKOTT

Brightly colored ranunculus lend a touch of gaiety and formality as a centerpiece, recalling the calm of a Dutch still life.

FOR MORE DETAILS, SEE PRODUCT INFORMATION
RECIPES BEGIN ON PAGE 120

IF YOU'RE THINKING OF A NEW KITCHEN,



CONSIDER THE KITCHEN THAT THINKS.

GE Electronic Appliances. Good looks, well built and brains too.
Introducing the brains of the General Electric major appliance family. Appliances with brilliant little microchip computers that monitor most of their vital functions. So you'll be up-to-date on what's cooking, cleaning and cooling in your kitchen.

The GE 24E Refrigerator. It gives you the inside information.



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light. Its computer brain keeps a constant eye on the freezer, the defrost system, the power and even the icemaker. And the 24E even lets you know when things are in great shape.

The GE 2800 Dishwasher. It does practically everything but clear the table.



The 2800 dishwasher is truly a marvel of advanced engineering.
With the touch of a fingertip, you can instantly program it for extra-dirty loads, energy-saving light loads or even the more delicate washing of crystal and china. Touch another pad, and you've



automatically set it to start at a more convenient time. And the 2800's high-tech readout panel keeps you informed of every step of the wash cycle and even lets you know if the wash arm is blocked. Which makes our 2800 the smartest GE dishwasher you can buy.



The GE Cooking Center. You feed it the facts, and it goes to work.
Computer science comes to cooking with our JKP77 Built-in Cooking Center.
On top, a highly innovative microwave oven that you program to automatically defrost and cook your meals. It uses the Dual Wave™ microwave system which is designed to cook meals evenly.
On the bottom, a conventional oven with some pretty unconventional features. Like a Cook Code Control which lets you take time-saving shortcuts for frequently prepared dishes. And a self-cleaning feature that saves you time and labor.
The Cooking Center also has digital displays



that let you know what's happening inside. So you simply set the program and then set the table.

When you think about it, GE is the intelligent choice.
Every GE major appliance comes with the broadest range of services in the business. Like The GE Answer Center™ service (800-626-2000) that can handle your questions. Or the Quick Fix® system that shows you how to handle your own simple repairs with easy-to-follow directions. Because in this day and age, building intelligent products is a smart idea. But there's nothing smarter than building good customer relations. Think about it.

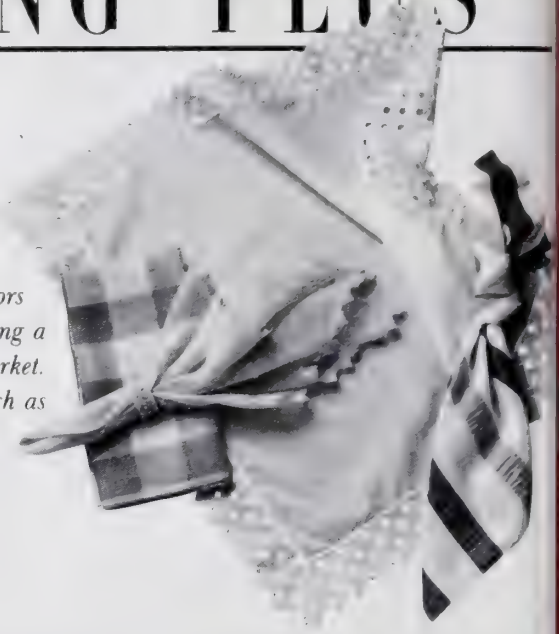
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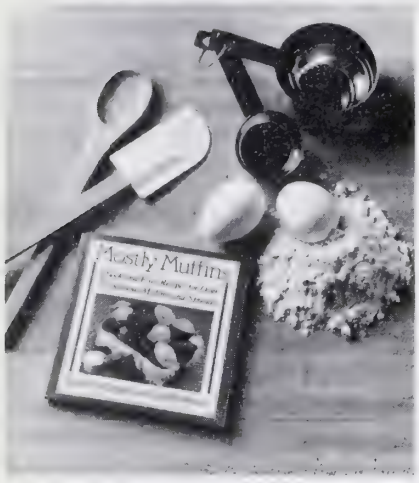
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By BEVERLY McGUIRE

Table Dressing



Collections for the table—why not? We all select a wardrobe of fabrics and colors appropriate to each season; Tablescapes extends that luxury to the table, offering a new line of mats, napkins and accessories in fabrics chosen from the apparel market. Spring/Summer and Fall/Winter collections are available from fine stores such as D.F. Sanders, Thaxton, Neiman-Marcus and Gump's. Tablescapes, 853 Seventh Ave., NYC 10019. Phone: (212) 757-5403.



FILLING MUFFINS

Nothing but muffins—from everyone's favorite blueberry to savory exotics like Boursin cheese or pepperoni pizza—with plenty of spreads to slather on. Barbara Albright and Leslie Weiner's irresistible new book, *Mostly Muffins* (St. Martin's Press, $5) will inspire the baker in us all. Try their apricot pine nut muffins. Preheat oven to 400°F and grease a 12-cup muffin pan. Combine 2 cups of flour, 1/4 cup sugar, 1 teaspoon baking soda, 1/4 teaspoon salt in a bowl. In another bowl stir 1 cup plain yogurt, 1/4 cup milk, 1/4 cup melted butter, 1 beaten egg, 2 tablespoons honey, 1 teaspoon vanilla until well mixed. Make a well in flour mixture; add yogurt mixture and stir until mixed. Add 3/4 cup chopped dried apricots and 1/2 cup (reserve 2 tablespoons) of pine nuts. Spoon batter into muffin cups and sprinkle with reserved pine nuts. Bake 15 to 20 minutes, cool, then remove to wire rack. Makes 12.

Sparkling Citrus

On your next picnic, pack a six-pack of Perrier or Crystal Geyser's new citrus-flavored sparkling water for a nutritious twist on the soft drink. The natural fruit essence is squeezed from fresh oranges, lemons and limes for a cooling and calorie-free beverage. Both brands offer the new flavors at the same price as the plain mineral water, in large bottles as well as in six-packs, and can be found wherever Perrier or Crystal Geyser products are sold.



FLOWERS BY BASKET

To cheer a friend or decorate a party table, take a tip from floral designers at Salou (452A Columbus Ave., NYC 10024). Gather white lilacs, grape hyacinths, pale roses and azaleas in a pretty hand-dyed twig basket. Salou stains their chestnut wood baskets in an array of spring colors.■


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WINE & GOOD SPIRITS

By PETER QUIMME

THE LATEST CALIFORNIA WINE FASHION: *White Zinfandel*



Picture a pale, salmon-pink wine with a clean, fruity aroma and a fresh, direct, fruity-crisp, very appealing flavor. That's about as close as words can get you to the taste of white Zinfandel, but it gives you some idea why this inexpensive wine has suddenly become so popular.

Some 30 California wineries now make white Zinfandel, and many more are sure to follow. Producing white wines from red-wine grape varieties is nothing new in California. They're called "blush" wines because their color is much lighter than a rosé, and the result tastes more like a white wine.

But there's a special reason why Zinfandel makes such an attractive "blush" wine. Zinfandel is a surprisingly versatile grape variety, and can be made successfully in many different styles. As a red wine, Zinfandel has enough spicy, almost berrylike flavor to stand up to hearty dishes. Even when made into a pale, just slightly sweet, near-white wine, much of its fruit and flavor comes through.

White Zinfandels aren't made to sniff and savor. They're *fun* wines, eminently drinkable and compatible with a wide variety of informal foods—picnic wines par excellence.

My current favorites are Buehler, De Loach, Grand Cru "vin maison," Sutter Home, Beringer and Ridge (all about $5). They're best young, so buy the latest available vintage—1984—to ensure maximum freshness and liveliness.

A SAMPLER CASE FOR SPRING

A change of seasons is a good excuse to experiment with new dishes—and new wines. From a number of recent tastings I've selected the pick of the bunch: a dozen moderately priced whites and ready-to-enjoy reds guaranteed to enliven spring menus. The whites are dry, and range in style from a crisp Muscadet to a rich characterful Chardonnay; the half-dozen reds vary from a light, delightful Beaujolais to a full-bodied St. Emilion.

Whites: 1984 Parducci French Colombard ($4.50); 1983 Hugel Pinot Blanc "Cuvée Les Amours" ($5); 1983 Macon-Viré "Le Grand Cheneau" ($6); 1983 Santa Margherita Pinot Grigio ($8); 1983 Marquis de Goulaine Muscadet de Sèvre et Maine ($5); 1983 Fetzer "Barrel Select" Chardonnay ($9).

Reds: 1984 Prosper Maufoux Beaujolais-Villages ($6); 1982 Chevalier des Védrines Rouge ($4); 1982 Glen Ellen "Proprietor's Reserve" Cabernet Sauvignon ($4.50); 1982 Antinori "Santa Christina" Chianti ($5); 1982 Caves de Buxy Bourgogne Rouge Pinot Noir ($5); 1982 Château St. Georges ($12).■







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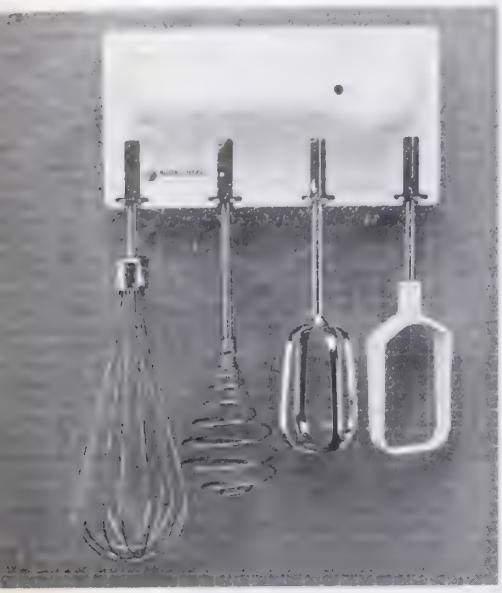
Patterns begin at $6 a stem. Shown: Fontainebleau.

arc

cristal d'arques

KITCHEN ESSENTIALS

By KATHLEEN MAHONEY



The Beater Goes On

Convenience heads the list of the new Handymixer's™ attributes. From Black & Decker at $40, this cordless hand-held mixer, great for stove-top use, has a wall-mounted charging unit and includes a steel beater for cake mixes, a spiral whisk for sauces, a balloon whisk for soufflés and a plastic paddle for biscuits.

The O.J. Way

A glass of freshly squeezed orange juice is sure to get your day off to a bright start. The Mighty O.J., made of sturdy white-enameled metal with



gripper feet, just 8 inches high, is the machine for the job. Its lift-out strainer means easy cleanup. Mail order from Tekcraft, PO Box 2000, HB241, Mission Viejo, CA 92690; $40 plus $3 for shipping.

IN A NUTSHELL

The subtle flavor imparted by the addition of almonds to a great variety of foods is the theme of Michelle Schmidt's *New Almond Cookery* cookbook published by Simon & Schuster at $19.95. Easy-to-follow recipes reflect popular California cooking trends.

ILLUSTRATION BY SUSAN FOSTER
PHOTO OF BAKEWARE BY ALASTAIR FINLAY

From Whirlpool comes a computer control that separately regulates refrigerator and freezer temperature. Called Systems Sentinel ®11, it has an automatic defroster and a Max Cool control that lowers temperature for rapid production of ice.

Frozen Assets

• General Electric introduces its Refreshment Center; it has a compartment in the front door allowing access to frequently used foods without opening the large door and losing energy. • Admiral's new refrigerators produce six pounds of ice cubes every 24 hours. With the optional Party Ice™ ice maker, party-givers can make 12 pounds of mini-cubes.

OVEN TO TABLE



New from Boda Nova: sleekly styled bakeware elegant enough to take from the oven to the table for serving. Available in black or white stoneware with a chrome holder, it's dishwasher-safe and can be used in both conventional and microwave ovens. Shown are a 2-quart soufflé casserole, $25; and a 1-1/2-quart gratin oval, $30.■



Indoor Cookout. $259.

Even when the weather outside is frightful, the cooking is so delightful with a Jenn-Air 102 Countertop Grill. And now you can have one for only $259.*

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QUICK COOK

Goat cheese, sage and red pepper jelly turn chicken breasts into a piquant treat



A very simple spaghetti with an oil dressing flavored with garlic and hot red pepper flakes is prelude to a moist and tasty chicken breast that is also piquant. The combination of goat cheese, sage and red pepper jelly is excellent. Steamed and sautéed vegetables are quick and healthy and almost any combination of vegetables can be used. The chocolate mousse is made with no sugar or cream, but is still sinfully good. Serves 4. —MARTHA STEWART

Spaghetti With Red Pepper, Garlic and Parsley

4 tablespoons unsalted butter
1/3 cup olive oil
2 cloves garlic, peeled and finely minced
1/2 teaspoon red pepper flakes
1/2 cup chopped parsley, preferably flat-leaved Italian
1 pound spaghetti, preferably freshly made
Salt and pepper to taste

1. Melt butter in olive oil. Add garlic and red pepper flakes and cook 2 minutes. Add chopped parsley and pour mixture over cooked pasta.
2. Season with salt and pepper and toss pasta well. Serve in heated bowls as a first course.

Roasted Chicken Breasts With Goat Cheese And Sage-Red Pepper Glaze

4 chicken breasts, boned with skin on (these should be split breasts)
4 ounces goat cheese (a log of Montrachet is perfect)
16 sage leaves
4 tablespoons melted butter
1/2 cup hot red pepper jelly
Salt and pepper

1. Preheat oven to 375°.
2. Loosen skin of breasts. Insert equal amounts of goat cheese and 4 sage leaves under skin and tuck skin carefully under each breast. Place stuffed breasts in shallow, buttered baking dish.
3. Brush chicken with melted butter and bake in preheated oven 10 minutes.
4. Brush chicken next with red pepper jelly and continue baking for 10 to 15 minutes longer until chicken is done.
5. Season lightly with salt and pepper and serve immediately.

Steamed Vegetables with Lemon Butter

1 bunch small carrots, peeled, 2 inches of tops left on
1/3 pound snow peas (stings removed)
1 large red pepper, seeded and cut into strips
1 large yellow pepper seeded and cut into strips
1 bunch tiny white turnips
Juice of 1 lemon
4 tablespoons unsalted butter, melted
Salt and pepper to taste

1. Over boiling water, steam first carrots and turnips, and then snow peas until tender and bright colored.
2. In large skillet melt butter and sauté pepper strips for 3 minutes.
3. Add steamed carrots and snow peas, toss well with lemon juice and serve with sprinkling of salt and pepper.

Chocolate Mousse

6 ounces good semisweet chocolate cut into small bits
2 tablespoons water
3 egg yolks slightly beaten and strained
4 egg whites
Pinch of salt

1. Melt chocolate in water in stainless steel or glass bowl in 300° oven, or over simmering water in double boiler.
2. When melted, remove from heat and beat in egg yolks until smooth and satiny. Cool mixture 3 minutes.
3. Beat egg whites with pinch of salt until stiff and almost dry. Fold into chocolate mixture.
4. Spoon mousse into steamed goblets or dessert bowls and chill.
5. Serve with softly whipped cream. ■

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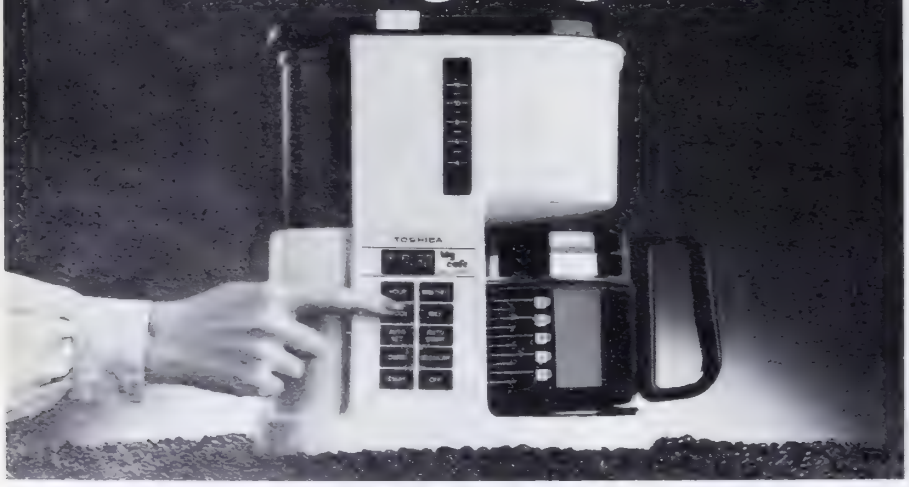
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It's simple. Just put the beans in the grinder, fill the well with water, and our new My Café 12-cup coffeemaker does the rest.

Like our 8-cup model, it's programmable, so you can set it the night before and wake up in the morning to fresh ground, fresh brewed coffee.

You'll agree, no one knows how to use the old bean like Toshiba.

In Touch with Tomorrow
TOSHIBA

MICROWAVE CORNER

By BARBARA BLOCH and RITA BARRETT

Quick bread is even quicker in a microwave oven. Make one in advance and take it on an early spring picnic.

Hint: Use a microproof ring mold, Bundt pan, or round baking dish to make quick bread. When quick bread is microcooked in a loaf pan, the bread does not rise evenly and the results are not satisfactory. Use batters with color or add colorful nut toppings for eye appeal.

ORANGE-APPLESAUCE BREAD

2 to 3 tablespoons graham cracker crumbs
1 cup all-purpose flour
1/2 cup whole-wheat flour
1 teaspoon baking soda
1 teaspoon cinnamon
1/2 teaspoon salt
1/4 teaspoon baking powder
1/4 teaspoon freshly grated nutmeg
1/3 cup vegetable oil
1/2 cup granulated sugar
1/2 cup firmly packed light brown sugar
2 eggs
1 cup applesauce
2 tablespoons freshly grated orange zest
1 cup dark raisins or finely chopped nuts

Grease 8-cup microproof ring mold or 9-cup microproof Bundt pan. Sprinkle crumbs in mold and invert mold to shake out excess. Sift flours, baking soda, cinnamon, salt, baking powder and nutmeg onto sheet of waxed paper and set aside. Beat oil and sugars in medium-size bowl until blended. Add eggs and beat until fluffy. Stir in applesauce and orange zest. Fold in flour-spice mixture and raisins. Pour batter into prepared mold. Invert microproof dinner plate on oven floor. Cover mold with waxed paper and place on plate. Microcook on medium-high (70 to 75 percent power) 12 to 14 minutes, or until top is almost dry and spongy to the touch. Rotate dish one-half turn after 6 minutes. Remove waxed paper and let stand on heat-proof surface 15 minutes. Invert from mold and cool completely. Wrap in plastic wrap or aluminum foil and take on picnic. (This tastes best when made at least 1 day in advance.) Makes 10 to 12 servings.

ICKY GINGERBREAD

- '3 cups all-purpose flour
- 2 teaspoons ground ginger
- 1 teaspoon baking soda
- 1 teaspoon cinnamon
- '2 teaspoon salt
- 1 cup dark molasses
- '3 cup butter
- '4 cup milk
- '4 cup firmly packed brown sugar
- 1 egg, beaten
- '3 cup sliced almonds (optional)

Grease 2-quart round microproof bak- dish. Sift flour, ginger, baking soda, salt into medium-size bowl and set e. Place molasses, butter, milk, and wn sugar in 4-cup glass measure and rocook on high 3 minutes. Remove n oven and stir until butter is melted. l to flour-spice mixture and stir until ded. Stir in beaten egg. Pour batter prepared dish and sprinkle almonds op. Microcook on medium-high (70 5 percent power) 9 to 11 minutes or l top is almost dry and center is igy to the touch. Rotate dish one-half after 5 minutes. Cool completely on -proof surface. Makes 8 servings. ■

cipes tested in a 625-watt oven. If the wattage of your s lower, additional cooking time will be necessary

KEEP COOL WITH MICROWAVE OVENS

warm weather approaches, oughts turn from time-consuming, mplicated meals to quick and easy oking. The microwave oven is ideal simplifying warm weather chores. ie of its greatest assets is that it will t increase heat in the kitchen. Any- e who has baked bread or prepared oast on a hot day knows what kind heat the standard oven can pro- ce! Since only the food heats up icrowave energy causes water mol- ules in the food itself to produce at) the inside of the oven and the h heat only through transference m the food.

The microwave makes grilling easi- too. Meats and poultry, for exam- , can be cooked in the microwave til almost done, then placed on the ll to complete the cooking, produc- a grilled flavor without drying out charring. This technique is a valu- le timesaver if you are entertaining; crowave a batch of chicken or ribs ile another is on the grill.

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French White cookware dresses up even every-day recipes with Continental elegance. And while it arrives at your table with style, it still brings you the famous Corning qualities. That means each piece is as durable as it is versatile—you can cook, freeze, and serve in the same piece. And easy cleaning makes your life even easier.

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That little blue flower. And a whole lot more.

ELABORATION OF HORS D'OEUVRES

Continued from page 107

ROQUEFORT GRAPES

- 10 ounces unroasted, shelled pistachio nuts
- 1 package of cream cheese (8 ounces)
- 1/4 pound Roquefort cheese
- 2 tablespoons heavy cream
- 1 pound seedless grapes, red or green, washed and dried

☐ Chop nuts coarsely in food processor or by hand. Spread on platter.

☐ In bowl of electric mixer, combine cream cheese, Roquefort and cream, and beat until smooth. Drop clean, dry grapes into cheese mixture and gently stir by hand to coat them. Then roll coated grapes in toasted nuts and put on tray lined with wax paper. Chill until ready to serve. Makes 50 hors d'oeuvres.

☐ *Note:* Any leftover cheese mixture can be frozen and reused.

CHERRY TOMATOES FILLED WITH ARTICHOKES AND HEARTS OF PALM

- 60 red, firm cherry tomatoes (about 2 pints)
- 1 can (16 ounces) artichoke hearts, drained
- 1 can (16 ounces) hearts of palm, drained
- Juice of 1 lemon
- 1/4 cup tarragon vinegar
- 1/3 cup olive oil
- 1/4 cup chopped fresh dill
- 1/4 cup chopped Italian flat-leaf parsley
- Freshly ground black pepper to taste

Garnish:

- Fresh dill

☐ Wash and dry cherry tomatoes. With sharp serrated knife, cut off round bottom of each tomato. Remove seeds and pulp with a small melon-ball scoop and put tomatoes, cut side down, on rack or on paper towels to drain. Refrigerate until ready to use. (Cutting off bottom of tomatoes and standing them on stem end makes them less apt to roll.)

☐ Put artichoke hearts and hearts of palm in bowl of food processor and chop coarsely.

☐ In medium mixing bowl, combine lemon juice, vinegar and olive oil, and stir in chopped artichoke hearts and hearts of palm. Add dill and parsley, stir to combine, and season to taste.

☐ Spoon mixture into cherry tomatoes and serve. Makes 60 hors d'oeuvres.

ORANGE MUFFINS WITH SMOKED TURKEY

Orange muffins (makes 30 small muffins):

- 1 cup sugar
- 1/2 cup (1 stick) unsalted butter
- 2 eggs
- 1 teaspoon baking soda
- 1 cup buttermilk
- 2 cups sifted all-purpose flour
- 1/2 teaspoon salt
- 1 cup raisins
- Zest and juice of 1 orange
- 1/2 cup sugar
- 1/2 pound thinly sliced smoked turkey breast
- 3/4 cup quince jelly

☐ To make muffins, preheat oven to 400° and butter small muffin tins.

☐ With electric mixer, cream sugar and butter until smooth. Add eggs and beat until fluffy.

☐ Add baking soda to buttermilk.

☐ Sift flour and salt together, and add to sugar-butter mixture alternately with buttermilk. Stir until well mixed.

☐ In food processor, grind raisins and orange zest. Add to batter and combine. Spoon batter into prepared muffin tins and bake until golden brown and firm to touch, about 12 minutes. Remove tins to baking rack and set close together. Brush tops of muffins with orange juice and sprinkle with 1/2 cup sugar while still warm. After 5 minutes, turn out from pans. Let cool completely before cutting each muffin in half.

☐ Cut turkey into small pieces and put small amount on each muffin bottom.

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Each blade is designed to perform a specific task. Our extensive assortment offers a versatile selection of knives from which you can choose the most suitable for each cutting need.

Top turkey with 1/2 teaspoon quince jelly, cover with muffin top, and serve. Makes 30 hors d'oeuvres.

CUCUMBER ROUNDS WITH SMOKED SALMON MOUSSE

Smoked salmon mousse (makes 1-1/4 cups):

- 8 ounces cream cheese, at room temperature
- 2 ounces smoked salmon
- Few drops of lemon juice
- 2 to 3 tablespoons heavy cream
- White pepper to taste
- 2 seedless English cucumbers

Garnish:

- Watercress leaf (optional)

☐ Combine mousse ingredients in bowl of food processor and blend until mixture is smooth. Chill at least 30 minutes.

☐ Cut each cucumber crosswise into approximately 20 slices, each slightly less than 1/4 inch thick. Cucumbers can also be peeled, striated with fork tines, or cut into many decorative shapes with biscuit cutters.

☐ Assemble hors d'oeuvres no more than an hour before serving by softening mousse with wooden spoon and putting it in pastry bag with leaf tip. Pipe mousse on top of each cucumber slice, and garnish with small watercress leaf.

☐ *Note:* If you prefer, you can slice cucumbers a bit thicker than 1/4 inch and make small hollow for filling in center of slice with melon-ball scoop. Makes approximately 40 hors d'oeuvres.

ORIENTAL CHICKEN SALAD TARTLETS

Oriental chicken salad (makes 2-1/2 cups):

- 1-1/2 pounds chicken breast
- 1 to 2 tablespoons soy sauce, to taste
- 1-1/2 tablespoons sweet rice wine vinegar
- 1/4 cup peanut oil
- 1/4 cup vegetable oil
- 6 parsley sprigs, chopped
- 2 scallions (green and white part), minced
- 30 tartlet shells *(see page 124)*

☐ Cook chicken breast in 350° preheated oven for 20 to 30 minutes. Do not overcook. Let cool.

☐ Skin and bone chicken breast and cut into 1/4-inch cubes. Put chopped meat in mixing bowl.

☐ Combine soy sauce, vinegar, oils, parsley and scallions. Pour over chicken and stir well. Spoon into prepared tartlet shells. Makes 30 tartlets.

BARQUETTES WITH LEEK CHIFFONADE

Leek chiffonade (makes 1 cup):

- 2 medium-size leeks, trimmed and washed
- 4 tablespoons (1/2 stick) unsalted butter
- 1 tablespoon finely chopped fennel top
- 1/3 cup crème fraîche *(see page 124)*
- Salt and freshly ground black pepper to taste
- 15 barquette shells *(see page 124)*

☐ To make chiffonade, slice leeks crosswise very thinly.

☐ Heat butter in small saucepan over medium-low flame. Cook leeks for about 10 minutes, or until soft. Do not let brown.

☐ Add fennel, crème fraîche and salt and pepper.

☐ Bring to simmer. Remove from heat. Fill barquettes with warm mixture and serve.

☐ *Note:* Leek mixture can be made ahead, refrigerated and reheated over simmering water. Makes 15 hors d'oeuvres.

PUFFS WITH CURRIED ONIONS

Curried onions (makes 1-1/2 cups):

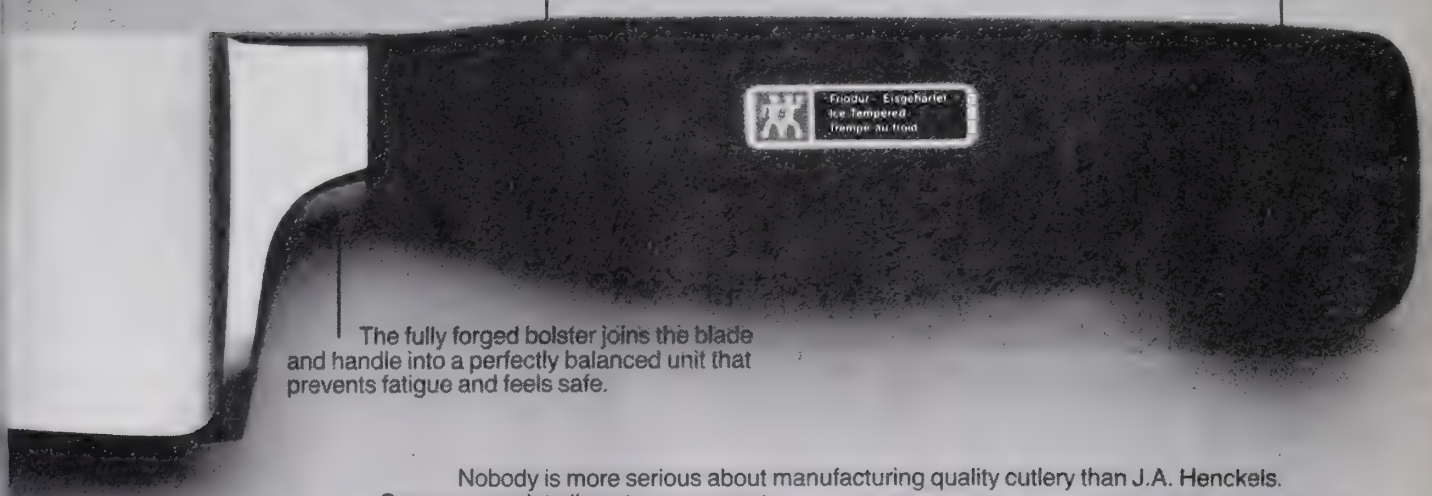
- 6 tablespoons (3/4 stick) unsalted butter
- 4 large onions, peeled and finely chopped
- Salt and freshly ground black pepper to taste
- 1 tablespoon flour
- 2 to 3 teaspoons curry powder, or to taste
- 3/4 cup heavy cream
- 40 pâte à choux puffs *(see page 126)*

(Continued on page 122)

erious cooks.™

The polypropylene handle is permanently bonded to the full tang without seams or gaps, is absolutely hygienic, and virtually indestructible.

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CELEBRATION OF HORS D'OEUVRES

Continued from page 121

☐ Heat 3 tablespoons of butter in small skillet and sauté onions until translucent. Season with salt and pepper. Melt remaining butter in saucepan over medium heat. Add flour and cook for 3 to 4 minutes, stirring constantly. Add curry powder and cream. Cook, stirring constantly, until smooth, about 5 minutes. Add onion mixture. If sauce is too thick, thin it out with a little more cream. Check for seasoning.

☐ Immediately before serving, spoon warm filling into pâte à choux puffs. Makes 40 to 50 hors d'oeuvres.

PUFF PASTRY STRAWS

- 1 pound puff pastry *(see following recipe)*
- 1/2 cup poppy seeds

☐ Divide pastry into three parts. Cover and refrigerate pastry you are not using. Roll 1 portion of dough into rectangle 1/8 inch thick and 10 inches wide. Sprinkle poppy seeds on pastry and press into dough firmly, using rolling pin.

☐ With pastry wheel (zigzag edges are nice), cut pastry into strips 1/2 inch wide. Put strips on water-sprayed or parchment-lined baking sheet and refrigerate until all pastry is used up.

☐ Preheat oven to 400°.

☐ Bake straws until puffed and lightly golden, about 8 to 10 minutes.

☐ *Variations:* Pastry can also be topped with 1/2 cup white sesame seeds, 1/2 cup finely grated Parmesan or Gruyère cheese, or a very light sprinkling of cayenne pepper.

☐ Strips can be twisted before they are put on baking sheets. Makes approximately 10 dozen 10-inch straws.

PUFF PASTRY

- 2 pounds all-purpose flour
- 2 pounds (8 sticks) unsalted butter
- 2 teaspoons salt
- 2-1/4 cups heavy cream
- Additional flour for rolling

☐ Weigh flour accurately. In bowl of food processor or electric mixer (using flat paddle), or by hand, mix 3/4 cup flour with butter until smooth. Shape mixture into 1-inch-thick square, wrap well in plastic wrap, and chill for 30 minutes.

☐ Combine salt with remaining flour and add cream. With electric mixer or by hand, beat well; dough will not be completely smooth, but it should not be sticky. Roll dough out into rectangle slightly wider than square of butter/flour and twice as long. Center square of butter on dough, fold dough to enclose butter completely, sealing edges, and roll into thick rectangle measuring 12 by 16 inches. Chill the rectangle for at least 30 minutes, so that the dough and butter are the same temperature.

☐ Remove dough from refrigerator and roll out into large rectangle 1/2 inch thick. Do not overwork dough. Fold dough into thirds, matching edges as carefully as possible and brushing off any excess flour (It is important that butter be distributed evenly between layers of dough so that pastry will puff evenly when baked.) Wrap dough and chill for 30 minutes. This completes one "turn."

☐ Repeat process 5 more times (classic puff pastry gets 6 turns). Use as little flour as possible when rolling dough out, and always brush off any excess before folding. By sixth turn dough should be very smooth, with no lumps of butter visible. Remember to let dough rest in refrigerator between turns; this can be speeded up by chilling dough in freezer.

☐ Wrap dough in plastic wrap and refrigerate until ready to use (up to 2 days). I often divide dough into 4 or 5 pieces and freeze them individually wrapped, for future use. Makes approximately 5 pounds.

PEAR-FILLED CREPES

Pear preserves:

- 6 pears
- 1 tablespoon sugar
- 1/2 teaspoon grated lemon peel
- 1 teaspoon ground cinnamon
- 2 ripe but firm pears (Bosc or Anjou)
- 30 three-inch crêpes *(see page 124)*
- Crème fraiche *(see page 124)*
- Cinnamon or freshly grated nutmeg (optional)

☐ To make preserves, peel, seed and core pears, and cook them with small amount of water until very soft. Add sugar, lemon peel, and cinnamon. Blend well, and keep warm until ready to serve.

☐ Cut each fresh pear in half and remove core. Put cut side down on cutting board and slice each half into long, thin slivers less than 1/8 inch thick. (Don't bother to peel the pears.)

(Continued on page 124)

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CELEBRATION OF HORS D'OEUVRES

Continued from page 122

☐ To assemble crêpes, spread crêpes out in 1 layer on large baking sheet. Spoon small amount of preserves in center of each, along with sliver of fresh pear and 1/2 teaspoon crème fraîche. Fold crêpes or roll them into cornucopia shapes and arrange on trays to serve. Sprinkle with cinnamon or nutmeg. Makes 30 hors d'oeuvres.

☐ *Note:* Crêpes can be made several hours before party and kept well wrapped at room temperature until filling time. If you wish to make them further in advance, they can be frozen, and then thawed in an oven right before assembling.

CREPES

Crêpes can be made in large quantities on a flat rectangular electric or gas griddle. Batter should be poured onto surface of griddle with 1/4-cup metal measuring cup; the bottom of cup can be used to smooth batter into thin, round crêpe. A small flexible metal spatula is best for turning the crêpes. French-iron crêpe pans come in many sizes, even a 3-inch size, but we find it takes longer to make hors d'oeuvre crêpes in individual pans than on a flat griddle.

- 1-1/4 cups sifted all-purpose flour
- 4 eggs
- 1 cup milk
- 1-1/4 cups cold water
- 3 tablespoons unsalted butter, melted
- 1/2 teaspoon salt

☐ In blender or food processor, mix all ingredients at high speed for 30 seconds. Scrape down sides and blend 30 seconds more. Pour batter into mixing bowl and refrigerate 1 hour.

☐ To make 3-inch crêpes, spoon 2 tablespoons of batter into a hot, buttered crêpe pan (for 5-inch crêpes, use 1/4 cup batter). Cook over medium-high heat until surface is bubbly. Flip crêpe and cook until golden brown, about 30 seconds. Remove from heat, and stack until ready to use. Makes approximately 40 three-inch or 25 five-inch crêpes.

☐ *Note:* Crêpes can be made several hours before using and kept well wrapped at room temperature. To make them further in advance, freeze wrapped crêpes and thaw in microwave oven right before using.

CREME FRAICHE

- 2 tablespoons buttermilk or sour cream
- 2 cups heavy cream

☐ Heat cream over low heat to 100°. Add buttermilk and mix well. Put in covered jar and let sit at room temperature for 6 to 8 hours. Refrigerate at least 24 hours before serving. Cream will become thick like sour cream. Makes 2 cups.

☐ *Note:* Crême fraîche can be kept refrigerated in tightly covered jar for 2 to 3 weeks.

TARTLET SHELLS OR BARQUETTES

- 2 cups sifted flour
- Pinch of salt
- 1-1/2 sticks cold, unsalted butter
- 1/3 cup ice water

☐ Combine flour and salt in bowl of food processor. Cut butter into small pieces and add to flour. Process quickly until mixture resembles coarse meal. Add water by droplets, mixing just until dough holds together when pressed with your fingers; it should not be wet or sticky. Remove the dough from the bowl of the food processor and press into flat round, wrap in plastic wrap, and chill for 20 to 30 minutes.

☐ To form tartlets you will need twice as many tartlet pans as quantity of shells you plan to make. Lightly butter or spray with vegetable oil the insides of half pans.

☐ Roll out half the pastry on floured board into a round about 1/8 inch thick. Continually move pastry around board, turning over once or twice, to prevent sticking.

☐ Put tartlet pans on pastry and, with a sharp knife, cut pastry into pieces slightly larger than pans. Place pastry in prepared pans, pressing firmly, and cut off excess pastry with your thumb. Press unbuttered pan into each pastry-lined pan to act as a weight during baking. When all the pastry is used up, put shells on baking sheet and chill for at least 30 minutes.

☐ Preheat oven to 375°.

☐ To bake shells, set another baking sheet on top of tartlets. (This will give additional weight and prevent puffing of pastry.) Bake for 10 minutes, until edges begin to color. Remove top baking sheet and liner pans, and continue to bake until

(Continued on page 126)

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Continued from page 124

shells are lightly golden, about 5 to 7 additional minutes. Remove shells from pans and let cool on racks.

☐ *Note:* If you will not be using tartlet shells immediately, they can be cushioned with wax paper, stacked, and stored in an airtight container for 3 days.

☐ Shells can be frozen and recrisped in 350° oven; do not let them brown further. Makes 30 to 40 small 1-1/2- to 2-1/2-inch tartlets or barquettes.

PATE A CHOUX PUFFS

1 cup water
8 tablespoons (1 stick) unsalted butter
1/4 teaspoon salt
1/2 teaspoon sugar
1 cup flour
4 large eggs

Glaze:
1 egg beaten with 1 teaspoon water

☐ Put water in small, heavy saucepan. Cut butter into small pieces and add to water. Bring water to boil and melt butter. Add salt and sugar.

☐ Remove from heat and add flour. Stir until smooth.

☐ Return to high flame and stir until mixture forms smooth mass, and bottom of pan is coated with thin film. This indicates flour is cooked.

☐ Remove from stove and put mixture in mixing bowl. Let it cool slightly.

☐ Add eggs one at a time, beating batter until very smooth.

☐ Once eggs have been added, mixture can remain covered at room temperature for 1 or 2 hours.

☐ Preheat oven to 425°.

☐ Pipe dough through 1/2-inch pastry tube onto lightly buttered or parchment-covered baking sheets, forming mounds 1 inch in diameter and 1/4 inch high. Lightly brush with egg glaze, smoothing top of each puff.

☐ Bake for 10 minutes.

☐ Reduce temperature to 375° and continue baking until puffs are golden brown, about 20 minutes. Reduce oven to 325° and bake until puffs are firm and inside is not sticky or doughy.

☐ Cool puffs on baking rack. They can be used immediately, or frozen in airtight containers. To use, warm in preheated oven. Makes about 40 puffs. ■

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TRAVEL

Continued from page 52

dens, the Linnaean Garden, has a greenhouse that forms a Victorian backdrop for blooming perennials: iris, foxglove, poppies, peonies in June and daylilies in July and August.

There is also an Old Rose Garden and a New Rose Garden, a wonderful Herb Garden, a fine bonsai collection and a world famous orchid collection.

Today the Missouri Botanical Garden serves as a leader of botanical history and research. There are nature walks, courses, films and lectures all year, as well as an education center for students from the area's colleges and universities.

• **Missouri Botanical Garden,** 2101 Towel Grove Ave., St. Louis, Mo. Phone: (314) 577-5125 (information). *Admission:* $1 for adults, free for children under 12 and senior citizens over 65. Until May 27, hours are 9 A.M. to 5 P.M. From May 27 until September 2, 9 A.M. to 8 P.M. daily. *Hotels/Inns:* Forest Park Hotel, Chase Hotel, Howard Johnson's Midtown, Quality Inn, Inn at the Park.

WEST COAST MASTERPIECE

Henry E. Huntington was one of our country's wealthiest businessmen. He built railroads linking the Atlantic and the Pacific. In 1892, he first saw the spectacular view from San Marino Ranch. To the north he could just make out the summit of Mt. San Antonio across the great Sierra Madre Range; to the south he gazed across the fertile orchards of the Whittier Hills. Ten years later, the ranch was his, and so began a 45-year-long project of planting that would eventually become the **Huntington Botanical Gardens.** Besides the gardens, the original earthquake-proof mansion now houses the Huntington Gallery and the Library. The gallery includes many well-known works by Reynolds, Turner and Constable and is the home of Gainsborough's "Blue Boy." The library includes treasures such as a Gutenberg Bible from 1455, first editions of Chaucer's *Canterbury Tales* and the original manuscript of Benjamin Franklin's autobiography in his own hand!

No expense was spared. At one time, Mr. Huntington decided that he wanted something done with an unsightly can-

(Continued on page 146)

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Pierre Deux fabric—on walls as well as bed coverings, chairs, pillows and tabletop—transformed this New Jersey Show House bedroom.

THE QUICK-CHANGE ART OF DECORATING

New window treatments, fabrics, flooring, wallcoverings, paint—all have the miraculous ability to alter the look of your home

By MICHAEL WALSH

A home is not a still life. It should be an ever-changing environment that accurately reflects the ever-changing individuals who live there. Since May is National Home Decorating Month, this is an ideal time to dispel the myth of the "finished" home and find ways to breathe new life into the rooms you and your family live in. For it really *is* possible to renew, revise and rejuvenate without a major overhaul or major expense. The National Decorating Products Association and its affiliate retailers around the country recommend that you create important new backgrounds—walls, windows, floors, ceilings—that will welcome future changes in furniture and accessories. ►

FOR MORE DETAILS, SEE PRODUCT INFORMATION

THE ART OF LIVING.



Casual—yet still dramatic—in the celebrated California manner, here's the Waverly California Dreamin' Collection. Shown in the canyon rose palette are Kingston, on settee; Lyme, on screen; Jamaica, drapery; Oasis, table cover and cushion; Ladies Day, wallcovering. Note: Collection fabrics are all 100% cotton and Scotchgard protected.


THE
ART
OF
WAVERLY.

Continued from page 129

Our room-by-room redecorating advice plus tips from pros provide "a variety of ways you can keep your home looking fresh and inviting year-round"

This is not to suggest a return to the over-neutralized Beige Age. The color you use most can be considered the neutral color, whether it's light, bright or dark. Just try to select background colors that can convey more than one attitude, create more than one atmosphere, so that a room that's been comfortable and cozy all winter doesn't feel stuffy and stifling all summer. Try to think ahead a bit: If your carpeting will need to be replaced next year, will you have to repaint the entire room again? Will the new wallpaper you're contemplating limit your choices for new furniture or new window coverings later on?

For the most part, it's probably wise to avoid extremes in either color or pattern on major surfaces. Pastels, jewel tones, rich deep hues, desert colors, white, creams, grays and, yes, even beiges can accommodate a wide range of accessory colors and patterns. They will also make minor changes seem like major ones.

The following room-by-room redecorating schemes suggest a variety of ways you can keep your home looking fresh and inviting year-round. Many of the techniques are interchangeable and can be applied equally well in living rooms, dining rooms, bedrooms and family rooms. As a bonus, we asked some of the top interior designers to share their best ideas for fast, affordable fix-ups.

FRESHEN UP YOUR LIVING ROOM

Subject to more or less constant use and ever-changing demands, many living rooms adapt and evolve almost naturally over time. But because it is often the least used room in the house, your living room may also be the most well preserved. Consequently you may tire of its looks long before its various components actually need replacing. The blessing-in-disguise in this situation is that a simple change—a new window treatment, for example—can make a dramatic difference without making the other elements in the room look shabby. This also allows you to make changes gradually as time and your budget allow.

Where to start? At the top, of course. A new paint color on the ceiling can give your living room a whole new lease on life. Low-risk white, of course, is a reliable favorite and, because of its light-reflecting capability, is particularly good at brightening dark spaces. But there are other options. Sky-blue is fresh and cooling; peach reflects a healthy glow on both objects and people; yellow suggests warmth and sunlight.

Dark colors can visually lower a ceiling that seems too high. Instead of standard flat-finish paint, consider rolling on a semigloss or high-gloss variety that will reflect natural and artificial light sources, giving the ceiling more depth, particularly in the evening. Keep in mind that high-gloss finishes also tend to reflect surface imperfections. So reserve them for perfectly smooth ceilings.

Paint can also help you emphasize existing architectural features such as cornice moldings and window and door frames. For a Wedgwood look, paint them a slightly lighter shade of the same color used on the walls. And again, consider using a semigloss paint for a richer look. As for walls, nothing will completely change the look of the room faster than a fresh coat of paint or a patterned wallcovering.

Many wallcoverings are available with matching fabrics so you can create an instantly coordinated look by making pillow shams and draperies in the same pattern. For a country look, put up a wood chair rail molding all the way around the room, 24 to 36 inches up from the floor. Paint the molding, then apply a wallpaper below, paint above. Or use a wallpaper border instead of a wood molding. In architecturally featureless rooms, wallpaper borders can also be used around windows and doors. Or for more architectural interest, use borders that look like

(Continued on page 135)

WHAT THE PROS SUGGEST

Mario Buatta: "The quickest and cheapest way to freshen up a living room is with a can of paint. By changing the background color you can achieve a totally fresh feeling. For example, if your walls are white or pale and the furniture looks drab, paint the walls a dark color and the furniture will automatically look brighter."

Carleton Varney: "Paint the ceiling yellow. It's one of the quickest ways to give total impact to a room. For the windows, use curtain bags over the draperies. (They're nothing more than long pillowcases.) I remember my grandmother using curtain bags. She'd slip them over the winter draperies and tie them at the top. They were made of a blue and white chintz or a stripe, and they gave an immediate summer look to the room."

Robert Hart: "If you have a room that's a basic 1960s box, paint it a high-gloss pink, the palest pink you can find. It'll give you a very buoyant feeling. If you have an older home with nice moldings, paint the walls a flat pink, paint the moldings a high-gloss white and paint the ceiling a flat pale turquoise. If you don't want to bother with slipcovers, why not buy king size sheets and drape, tuck and tie them over furniture for summer?"

William Diamond: "Believe it or not, for windows we like traditional two-inch venetian wood blinds. They're available again; they're wonderful and they come in an incredible array of colors. We like white with gray linen tapes and dark hunter-green with green tapes. We're also using an incredible amount of lace on windows these days. We put it on ordinary shade rollers and it's just beautiful."

An August evening at the White Sands National Monument, David Meunch photographer



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Continued from page 132

Transform your dining room with a textured wallcovering—you can put it right over woodwork too!

trompe l'oeil swagged fabric, braids or classic Greek key moldings to create a cornice just below the ceiling.

For the living room floor, choose low-pile wall-to-wall carpeting in a solid neutral color to ensure flexibility in the future. For drama and accent specify a 12- or 15-inch border in a deeper accent color around the entire perimeter of the room. With flat-pile carpets, you can still use area rugs and runners on top. Rotate them from season to season: a dark Oriental for winter, a pastel-hued dhurrie for spring, an earthy kilim for fall. During the summer, you may dispense with the area rug altogether to achieve a cleaner, cooler look.

If your living room's upholstered furniture is in fair condition, it probably makes more sense to opt for reupholstering or slipcovering than it does to buy new pieces. But you need not recover each piece. Leaving the sofa as is and having the armchairs recovered can make a big difference in the way the room looks. For even greater quick-change artistry, however, consider slipcovers. They change not only the color and pattern on upholstered furniture, but the shape as well; you can try skirting cabriole legs or enclosing open arms for a softer, more casual look.

There are also quick-change tactics for living room windows. Something as simple as tie-backs for pinch-pleated draperies can make an enormous difference. Or consider sewing a 2-inch fabric band around the edge of each panel. Alternate the color or pattern of drapery sheers from season to season or create a layered look by combining draperies with paint-them-yourself matchstick blinds, miniblinds (in aluminum or wood), vertical blinds or colored or patterned shades.

Miniblinds and even canvas Roman shades are now available in standard sizes. If you live in a home with standard-size windows, you may be able to buy these ready-made window treatments for $25 to $35 per window.

NEW WARMTH FOR THE DINING ROOM

Textured wallcoverings made of vinyl, paper or fabric can transform almost any dining room. For an especially interesting texture, put up an inexpensive grasscloth wallcovering, then paint it with a flat-finish latex. If your dining room is on the small side, consider mirroring one wall. Or emphasize coziness with floor-to-ceiling shirred fabric on the walls.

In high-ceilinged dining rooms, paint the ceiling a warm, mellow shade and bring the color down the walls to the top of the doorways or windows all the way around the room. Then, nail up painted plate-rail molding where the ceiling paint meets the wall paint. Prop collectible plates and platters on top of the molding.

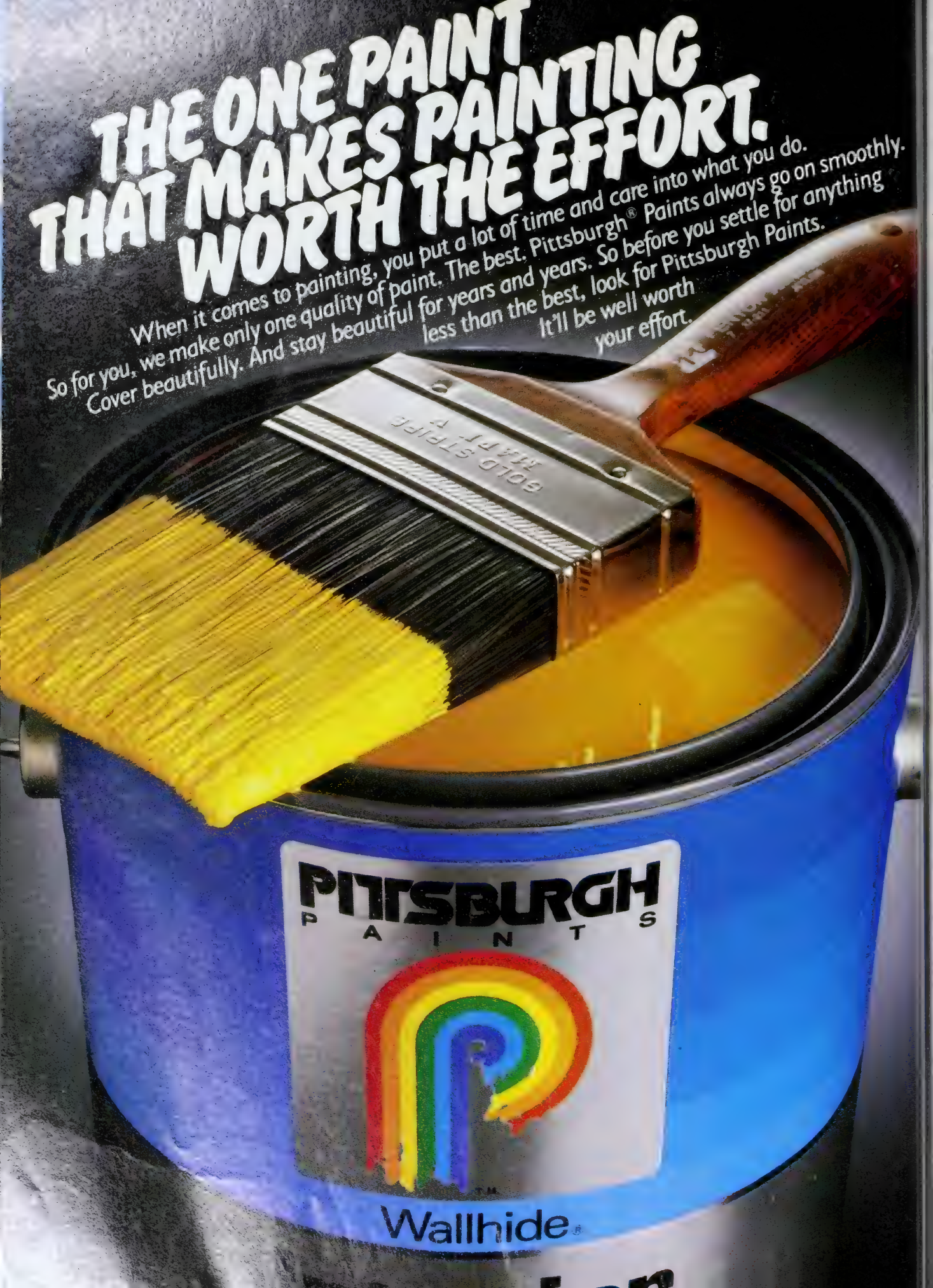
A similar technique can be used even in rooms with standard 8-foot ceilings. But be sure to bring the ceiling color down on the walls no more than 12 to 15 inches. Then paste up a decorative fabric or paper border where the ceiling and wall colors meet.

In dining rooms with too many doors and windows, you can apply wallcovering right over the woodwork to de-emphasize the visual distraction. To draw attention away from windows and create the illusion of unbroken surfaces, make draperies out of fabric that matches the pattern and color of the wallcovering.

If, however, you want to draw attention to a window or have it serve as a backdrop for the dining table, make draperies out of an iridescent lingerielike fabric or one with metallic threads run-

(Continued on page 137)




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Continued from page 135

Revive a bedroom with linens "in colors compatible with the walls, floor and ceiling. Go trimly tailored one season; textured, ruffled and laced the next."

WHAT THE PROS SUGGEST

William Diamond: "If your dining room has a wood floor, especially one made of wide pine planks, think about painting it with deck enamel and urethane. What really creates a smashing look is a hand-painted checkerboard on the floor. Do two-foot squares in black and white, black and tan or even black and turquoise."

Robert Hart: "Drape the chandelier in mosquito netting for a softer light and a softer shape. For the table, buy a very wide piece of canvas, maybe ten feet wide, sew on a great cotton fringe about six inches deep and drape the table to the floor. Then add a couple of overcloths. And, of course, you can always slipcover the dining chairs."

Kit Lietzow: "For the dining room—or any room for that matter—lighting is of paramount importance. With new lighting you can take a drab room and make it magical. Hang track lighting and put both standard voltage and low voltage lights on it, then aim them strategically at works of art and tabletops. You can place up-lights behind plants, screens or furniture, and literally sculpt the space with light and shadow."

Bruce Gregga: "Go to inexpensive stores and buy some marvelous big white Italian pots and put in green philodendron branches to bring some of the outdoors inside. Use only white china in the summer, and for accent colors use soft blues and lilacs for napkins and place mats."

Edward Zajac: "You may not be able to find a painter who can do a glazed strié finish on walls, but there are wallpapers that look like wonderful painted finishes. As for ceilings, we like them a pale blue, like the sky."

ning through it. Light from candles or a chandelier will make the draperies shimmer during evening meals.

Miniblinds in brushed aluminum, gold or high-gloss black can also dramatize a window wall. To enhance the romantic or intimate atmosphere even more, install a dimmer switch so you can make subtle changes in the dining room's light level, and use plenty of candles set in light-reflecting crystal, gleaming porcelain or silver candlesticks.

Change the look of dining room chairs by using fabric and fabric borders to make tie-on seat cushions that match the wallcovering. For variety, make one set to use for part of the year (blue and white gingham for warmer months, for example) or two or more sets you can rotate seasonally. Naturally, a to-the-floor tablecloth will make a dramatic difference in the table itself. Again, with two or three you can change the mood of the room frequently. Make place mats to match drapery or seat cushion fabric. For more variety, use table runners, an antique quilt or a lace or satin piano shawl in place of a conventional tablecloth. On round tables create a layered look with a table square on top of a tablecloth.

As for the dining room floor, in warm climates consider installing terra-cotta or ceramic tile. In cooler regions, parquet tile made of thin wood squares that can be glued down may be used for a warmer, more traditional look. In a room that lacks architectural features, a patterned wall-to-wall carpet can add texture, color and visual detail. Choose from among grids, florals, subtle stripes or nubby weaves. If you'd like carpeting only during the winter months, have your NDPA retailer hem a carpet remnant—an area rug you can roll up and store all summer.

BEAUTIFY YOUR BEDROOMS

Resuscitate a ho-hum bedroom with two or three sets of bed linens in colors compatible with the walls, floor and ceiling. Go trimly tailored one season; textured, ruffled and laced the next. Choose solid pastels for spring and summer, warm grids or pinstripe patterns for cooler months.

For a soothing monochromatic look, select a solid-color bedspread and shams—gray, ivory or beige—and paint the walls and ceiling the same shade to create an envelope of color. To keep the look fresh, change the bed's dust ruffle, alternating between a contrasting solid color and a windowpane, polka-dotted or striped print.

For fast seasonal changes install shirred floor-to-ceiling fabric on the wall behind the bed during cooler months. Take it down for spring and summer or substitute a lighter color or miniprint. If the room lacks intimacy, choose dark paint colors for the walls: forest-green, navy blue, cinnabar or terra-cotta. In warmer months, you can cool off these colors with bedding that is white, bright yellow, turquoise or brightly patterned.

In small rooms try to eliminate excess furniture. If there's space enough, put the chest of drawers or the dresser inside your walk-in closet. Consider built-in storage along one wall. Or instead of a separate dresser and chest of drawers, incorporate your storage needs inside a single antique armoire.

As for windows, take down the heavy draperies for spring or summer, leaving just the shades or miniblinds. Or hang two or even three layers of pastel sheers. Hang a single pastel sheer behind panels of white lace in either a traditional or contemporary pattern. In cold-weather months, rehang the original draperies or make new ones out of a channel-quilted bedspread that matches the one on the bed. Hang them on big painted, wooden rings and a fat wooden pole. Or install painted shutters with fabric panels you can change when the weather changes. You can also choose vertical louvered blinds—fabric covered, metallic or high-impact plastic.

(Continued on page 138)

Continued from page 137

"Choose carpeting you can live with a long time and that has plenty of warm-to-the-feet texture"

Because the bedding will give you changeable pattern and color, choose carpeting that you can live with a long time and that has plenty of warm-to-the-feet texture: a thick plush, velvet or nubby berber in a solid color. In a master bedroom you may want to choose a color you wouldn't risk using elsewhere in the house: white, for example, or black, gray, coral or peach. To change the look periodically, you can still use small Orientals, dhurries, braided or rag rugs, or runners on either side of the bed.

You can freshen up the look of time-worn dressers, chests of drawers, nightstands and wardrobes (as long as they are not antiques) by refinishing them in a lighter or dark wood stain. If you want to change the look of a child's room dramatically but without making a major investment, you might consider painting or even wallpapering the furniture.

BATHROOM TRANSFORMATIONS

Obviously one of the fastest ways to change the look of a bathroom is also one that's frequently overlooked: new bath linens. Many of us settle on a color scheme and then invest in a good supply of bath towels, hand towels and washcloths all in the same color and/or pattern. For better or worse, bath linens seem to last forever, though, and we subsequently find ourselves stuck with a bathroom that looks exactly the same year after year.

Because of the cost we don't suggest replacing your towels all at once. But you can replace some of them now, some later and at the same time introduce a new color or pattern into the room. If you have gray bath towels, for example, buy new hand towels in pink, black or navy blue. Put the pink hand towels out in the spring and summer, the black or blue ones in the fall and winter. When you buy new towels, you can match or mix the colors or patterns to the hand towels.

It's even possible to change the look of your bath linens without investing in new ones, however. Sew 2-inch-wide bands of grosgrain ribbon or fabric borders across the face of each towel, an inch or two from each end. Do the same on the shower curtain and window curtains. In a master bath, make towel borders out of the same sheets as are on your bed.

To change the look of bathroom walls, strippable, washable vinyl wallcoverings

(Continued on page 141)

WHAT THE PROS SUGGEST

Gary Crain: "I like to do white balloon shades—also called cloud shades—in a bedroom. When they're pulled up, they gather from the bottom; when they're down they're like a tailored kick-pleat with the pleats spaced about eighteen inches apart. During the evening you'll have all the privacy you need. But during the day you can pull the shades up and let the light flood the room."

Carleton Varney: "The easiest way to refresh a bedroom is with pretty sheets. Buy an extra one to cut up and make a cover for a lampshade or to laminate to a window shade. New window shades can do a lot too. They come in many colors—yellow, pink, blue—and they needn't be costly."

William Diamond: "Buy an inexpensive puffy quilt or coverlet. But instead of putting it on the mattress, put it on the box springs and use it a dust ruffle. It's different and just a little outrageous. And, if your carpeting isn't too thick, buy some inexpensive rag rugs to scatter all around."



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AND LA[illegible]

Continued from page 138

For coziness in the bath use shirred fabric on one wall and wallcovering in the same pattern on the others

ADVICE FROM A PRO

William Diamond: "For a fresh, clean, romantic look that is both modern and traditional, put up wood wainscoting in the bathroom using two-inch-wide tongue-and-groove lumber. Or run it from floor to ceiling if you like. But instead of staining it, paint it a shiny white for a funky look. The same treatment looks fabulous in kitchens too. Another alternative is to put oversized molding, about seven or eight inches high topped with two and one quarter-inch classical carved molding, in the bathroom. Painted in high-gloss paint, it looks absolutely terrific with tile floors and a wallpaper wainscoting."

are natural choices, as is semigloss paint. Paper the wall from the floor up to a height of about 48 inches, paint the wall above that point and cover the seam with thin wood molding or a paper border. Or, in place of the vinyl wallcovering, put up ceramic tile.

For extra coziness, especially in guest baths, use shirred fabric on one wall and a wallcovering in the same pattern on the others. For drama and the illusion of more space, have one wall mirrored or replace opaque glass in sliding shower doors with mirrors. If you have a wall-mounted bathroom sink (or even a free-standing vanity) make a gathered skirt for it out of fabric that matches the shower curtain or the wallcovering.

To eliminate that unsightly gap between the top of the shower curtain rod and the ceiling, mount a drapery track on the ceiling and make a floor-to-ceiling curtain that you can tie back to one side. Hang a sheer curtain behind that and, finally, a plastic liner. If you have a separate shower stall that is not used every day, you can camouflage it by installing a miniblind in the doorway. When the blind is down, the door will look a great deal like a long, narrow window.

For bathroom floors, vinyl tile and vinyl sheet flooring are fast and affordable improvements. The range of colors and patterns is practically endless, but avoid the extremes in favor of subtle patterns and neutral colors so the flooring won't clash with changes you may want to make later. Though more costly, ceramic, mosaic and terra-cotta tiles are also practical alternatives. With a little advice and guidance from your local NDPA dealer, you can probably install the tile yourself. For quick changes at various times throughout the year, rotate several scatter rugs, runners or bath mats.

KITCHEN RENEWAL

Something as easy as bright new kitchen towels and potholders can give a visual lift to an unexciting kitchen. Matching place mats for the table can help too.

If changing the accents and accessories is a case of too little too late, maybe it's time to repaint your wood cupboards and cabinets. If the doors have recessed panels, you can paint first, then paper the panels with a vinyl wallcovering. If you use a prominently patterned paper, consider papering inside the cupboards too. If you're not high on patterns, simply paper the backsplash between countertops and cupboards. Install under-the-cupboard light strips for more task lighting and to show off the new backsplash. For a more durable new finish on old cabinets and cupboards, you can have them professionally resurfaced in an endless variety of plastic laminates. Obvious-

(Continued on page 142)



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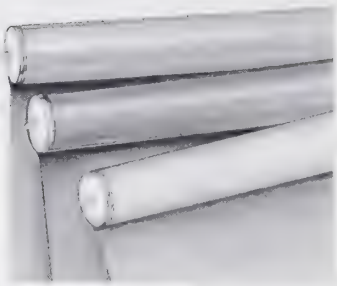
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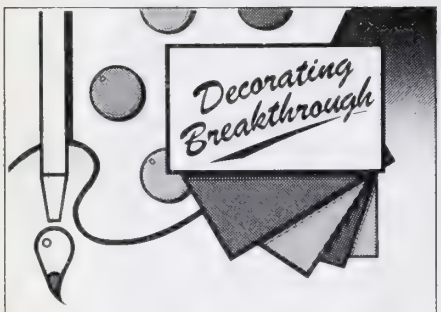


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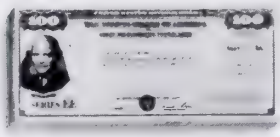
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THE QUICK-CHANGE ART OF DECORATING

Continued from page 141

ly this is more expensive than paint, but far less expensive than buying and installing new cabinets. You can also have scarred and scratched countertops resurfaced with new plastic laminate or you simply can install mosaic or ceramic tiles over the old surface.

For the floor, no-wax vinyl (in either sheets or tiles) is the flooring of choice for most homeowners, and it may be all you need to give your kitchen a visual lift. It's durable, easy to maintain and easy on the feet. Again, there are patterns, colors and textures to suit every taste and decorating style. But avoid too-prominent colors and patterns that you may tire of or that won't adapt easily to future kitchen alterations. As in the bathroom, stick with subtle patterns and neutral shades, then spice up the floor with runners or scatter rugs.

In many older homes there may be hardwood flooring buried beneath underlayment and old linoleum or asbestos tile. If that's the case in your house, you may want to consider getting back to basics by ripping up the surface layers to expose the hardwood. If it's in decent condition, you can refinish it to restore its original warm wood appearance or even paint it with a floor or porch paint and finish with a stenciled border. Naturally, ceramic or terra-cotta tiles are excellent choices for kitchen floors too, though they are likely to be more expensive than vinyl. But a new tile floor may be all you need to make a dramatic difference in your kitchen.■

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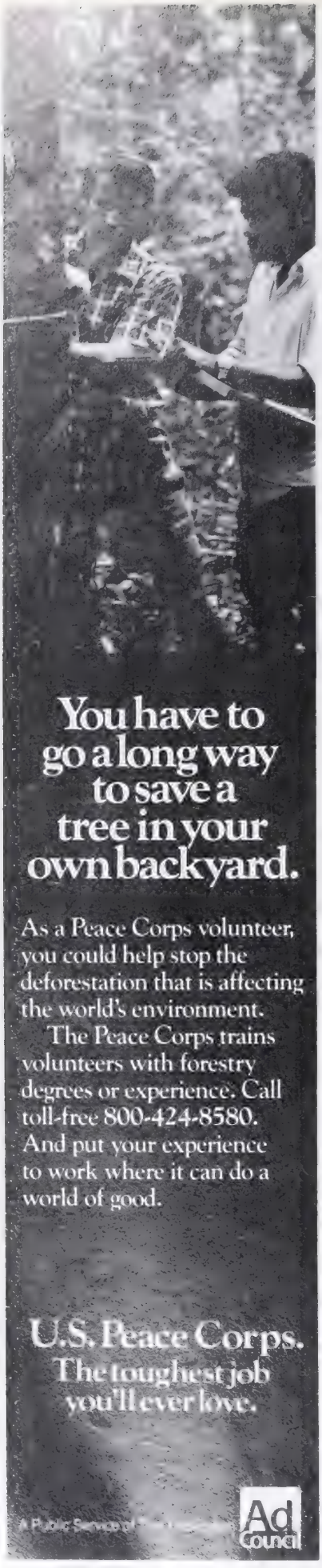
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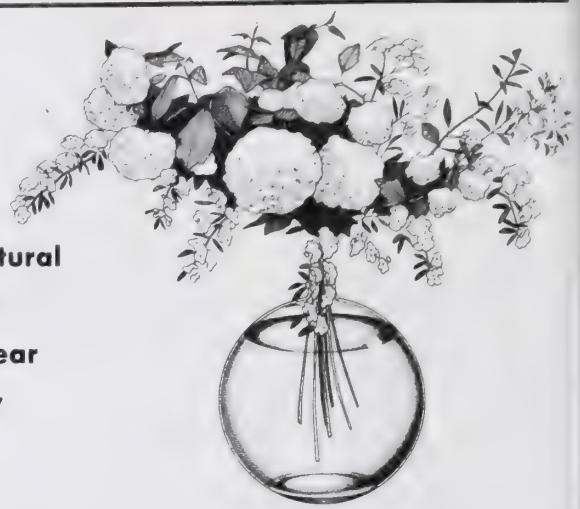
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GARDEN GUIDE

MAY



Simpler, more natural bouquets will be turning up this year for Mother's Day

By KEN DRUSE

Mother's Day, the biggest single day in the florist's year, is May 12. This year we will see a reaction to new trends in floral design. In old movies, leading men always sent a dozen roses. Then later Technicolor arrangements looked as if the leading ladies had won the Kentucky Derby instead of the hearts of their intendeds. Thankfully, the days of the overblown, rainbow-colored, pincushion arrangements are ending. Simpler, more natural arrangements, and bouquets of all-of-a-kind flowers will be this year's gifts.

In many towns across the country, new shops provide raw materials. Some stores, such as New York's Southflower Market, are like supermarkets of cut flowers. You can help yourself to a wide variety of flowers from greenhouses in the Netherlands and fields in California and Hawaii. You can pick your own bouquet.

The new direction in floral design declares, "Less is more, and more of less is great!" Perhaps this trend toward giving all-of-a-kind flowers finds its roots in the Japanese style of *Ikebana,* or more precisely in this instance, *Isshu-ike Shoka,* a form in which only one kind of plant material is used. But I think that the real influence is as American as apple blossoms filling a washstand pitcher. "Country style" suggests the use of voluminous quantities of a single variety in one container. Nothing could be easier to create, and it need not to be expensive. Any flower, even the ubiquitous daisy, will do. And since the flowers are not prearranged, there's less labor, thus prices are lower.

The old-style flowers-by-wire is also changing. Dialing 1-800-FLOWERS will produce any kind of flower in any quantity, delivered anywhere, 24 hours a day, seven days a week. You can send a dozen or so flowers and leave the arranging to the recipient.

As for the Mother's Day gift that's a little less than perfect, one friend of mine is always prepared. She has a collection of miniature vases. To re-do a floral gift, she pulls it apart and places the greens in an Oriental container, cuts some of the flowers short and places one each in a dozen test-tube bud vases for a centerpiece. Other flowers go into a Victorian colored-glass vase. She places the tiny arrangements everywhere. As for the original containers, the imitation milk-glass pitcher and the ceramic squirrel, they're placed in a box for the church bazaar.

If you're thinking of buying a gift plant for Mother, take advantage of the trend toward growing perennials. Many garden centers and nurseries are featuring two- and three-year-old perennials in containers. You can buy a blooming plant that will not only brighten the holiday, but will brighten the garden for many years to come. Iris, blue ajuga, alyssum basket-of-gold and even some shrubs such as rhododendrons will be available—blooming—in containers in May.■



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TRAVEL

Continued from page 126

yon. In six short months in 1912, the canyon was transformed into an authentic Japanese garden complete with a replica of a 17th-century samurai's house, waterfalls, streams, bridges and plantings along the stream bank of azaleas, cherry trees, dwarf maples, camellias, pines and cycads. The plants were all installed as fully grown specimens. There is a *torii* gate, a religious structure, at the garden's entrance that was shipped from Alaska. In 1968 a rock and sand garden was opened that made this garden one of the most complete of its kind outside Japan.

Throughout the gardens hundreds of full-grown trees were planted. The Palm Garden alone has over 200 different palm species from all over the world. The most exceptional planting at the gardens however, is the Desert Garden. This 10-acre planting of cacti and succulents is the largest assemblage of mature specimens in the world. Many of the plants were brought form Mexico, South America and Africa. The North Vista is a wide lawn leading from the mansion. The lawn is lined with sculpture imported from a garden in Padua. The vista ends with a marble fountain framed by the mountains in the background. • **Huntington Botanical Gardens,** 1151 Oxford Rd., San Marino, CA 91108. Phone: (818) 405-2100 (information and reservations). Located about 12 miles from downtown Los Angeles. No admission fees, but a suggested $2 parking donation. Hours are Tuesday to Sunday, 1 to 4:30 P.M. *Hotels/Inns:* Huntington Sheraton Hotel (5 minutes away); A Hilton and Holiday Inn in Pasadena.

When making your travel plans, write to the tourist bureaus in the states that you plan to visit and ask for information on public gardens. Write or call these gardens for brochures, maps, visiting hours, lecture dates and special-event calendars. Doris Stone's excellent guide book, *The Great Public Gardens of the Eastern United States,* (Pantheon) is a terrific source book for the serious garden traveler. Another helpful book can be found in your local library: *North American Horticulture, a Reference Guide,* (Charles Scribner's Sons.)■

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BRINGING THE ART OF COLLIER CAMPBELL TO THE ART OF MAKING A BED.

Continued from page 41

can paint over it and recomb your design as long as the paint isn't dry.

Once you've perfected your technique, paint your top color on a square of your floor and comb it with your squeegee. For extra pattern, comb through your design again. Let the paint dry very thoroughly. Lift off the masking tape and then seal your floor with two coats of polyurethane.

What if your room is too small to divide into diagonal comb-painted squares? Try free-form combing *(as shown on page 79)*. Just start in one corner, applying your top coat of paint in small areas, and comb your way to the other side of the room.

Spatter-painting

A lively finish for a child's floor, spatter-paint is something even a youngster can execute. First sand your floor, prime it and then paint it with two to three coats of deck enamel paint, says designer Alexandra Stoddard *(see her floor on page 79)*. Then choose three complementary colors for spattering, one for the background and two for accents. With your spatter brush, flick dots of paint and color the floor thoroughly with your background color. For a 9-by-12-foot room, this will take about four hours. Each subsequent color should take about two hours. "Don't be afraid to really use your wrist," says Ms. Stoddard. "If you're timid, you'll end up dripping, not spattering." Make sure your floor dries at least 24 hours between colors. Seal with two coats of polyurethane to finish.

Marbleizing

"Making the most of colors running together" is how Barbara Wrenn, a designer for the English Way in New York City, describes marbleizing. "It's a technique that counts on the chance bleeding of colors," she adds *(see her floor on page 77)*. First sand your floor, prime it and apply two coats of white semigloss latex paint. Then mark off diagonal squares with chalk and masking tape.

Before you begin to marbleize, prepare three aluminum pie tins of paint. Fill one with white latex paint, thinned with a little water and mixed with umber so it's creamy colored. Fill a second tin also with slightly thinned white paint and some blue acrylic paint to one side of the tin and a dab of red acrylic to the other side. With a small sponge applicator, draw the colors across the white paint so you create a marbled vein of red and blue. Your third tin should have small amounts of lavender and yellow green acrylic paint to brush on.

To marbleize a square, first paint it with the creamy white and, while it's still very wet, dip a medium-size sponge applicator in the tin of marbled paint and draw it diagonally across the floor square. Let the colors run. Then take a brush and streak your square with lavender and yellow green, also working on the diagonal. The colors should bleed together naturally—with a little guidance from you. Let your square dry. Repeat to cover your floor and seal with two coats of polyurethane.

If marbleizing a floor seems too ambitious, try your hand at a floor border or baseboard instead. As with all painted techniques, the secret is to be inventive—and let your imagination go.■

—CLAIRE WHITCOMB







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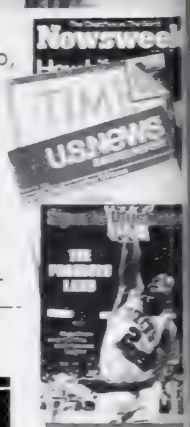
The local paper is undeniably a wonderful medium for news of supermarket sales and classified ads. But there is arguably a more effective way to reach selective business and professional people. Who, while comprising only 20% of the population, purchase 80% of the country's goods and services.

Command the attention of this prime market through messages placed in the pages of a group of prestigious national magazines. A network of publications which enables you to look like a national advertiser while paying only for a targeted local market or a zip-coded section of a market.

You can do it through Media Networks. Which offers you nine different networks of demographically compatible magazines, where your ad will alternate from one magazine to another throughout the month (The magazines in our News Network, for example, are shown here.)

Do you have doubts about the efficacy of this strategy? Then consider the likes of BMW, 3M Company, New York Life and Hart, Schaffner & Marx, all of whom have been able—during recessionary times—to tap into a seemingly recession-proof market through judicious use of Media Networks.

Shall we acquaint you with more facts? Call 212-661-4800 or toll-free at 1-800-642-9606. And find out about getting your ads read and read again by the people you most want to reach. Instead of having your message discarded along with yesterday's news.



MNi

BOOKLETS

If you are planning changes in your home, whether decorating or remodeling, House Beautiful has the booklet you're looking for. To order these helpful, handy, fact-filled booklets, please turn to page 179 and simply fill out the Booklet Order Form.

BATH EQUIPMENT & ACCESSORIES

1. Bathroom Designs. Six exciting new bathroom designs that demonstrate the creative use of space and color are found in a new full-color brochure. Included are floor plans and a list of materials used in each bathroom, plus a section of tips on bathroom planning and product selection. **Eljer. Price, $2.**

2. Kohler Elegance. Forty-four pages of colorful ideas for your bathroom, powder room and kitchen. Booklet helps with product selection, color coordination and decorating ideas. **Kohler. Price, $2.**

3. Villeroy & Boch. Over 200 years of crafting exquisite ceramics has produced the ultimate in imported tiles, sinks and bathroom fixtures. Plumbing fixtures of striking European design are colored to coordinate with Villeroy & Boch's vast array of fine ceramic tile. **Villeroy & Boch. Price, $2.**

BEDDING

4. Perfect Fit, Inc. offers three exceptional products to protect your mattress and boxspring. BedSack® and Ultra® BedSack® bedclothing luxuriously covers them on all four sides and top. UltraPad® is the fitted mattress pad with unique, patented Custom Corner®. All offer convenience, protection, comfort and elegance. **Perfect Fit. Free.**

5. "Sleep Set Checklist." Four quick and easy checks to assure yourself that you are getting the comfort, support and the best night sleep possible from your sleep set. **Sealy. Free.**

6. Feelin' Fit Feels So Good! Get tips on diet, exercise and sleep from a 32-page booklet by Serta, known for Perfect Sleeper mattresses. Includes log to monitor progress. **Serta, Inc. Price, $1.**

7. "Learn The Bed Game By Therapedic." This fact-filled booklet shows you how to determine the best sleep set value, features benefits to look for, which size bed to choose and how to sleep with patented luxury, in Medi-Coil by Therapedic. **Therapedic. Free.**

BUILDING & REMODELING

8. Greenhouses and Solariums. This complete guide contains practical and technical information, yet is easy to understand. Filled with ideas and photos, it shows you how to add living and growing space and create an energy-efficient environment. Prices and accessories are included. **Lord & Burnham. Price, $2.**

9. The Marvin Terrace Door. Hinged patio door constructed of Ponderosa pine. A beautiful alternative to aluminum sliding doors. Brochure provides information on energy-saving features plus a variety of options and sizes. Color photographs show traditional, contemporary and French styles. **Marvin Windows. Free.**

10. Marvin Windows Replacement Brochure. Describes made-to-order windows and their special energy-saving features. Brochure includes unique case histories and shows how windows can be installed in 12 easy steps. No fit kits are necessary because windows are made-to-order. **Marvin Windows. Free.**

11. The Marvin Idea Brochure. Presents basic window facts and terminology. Explains the differences between styles of windows. Twenty-page, full-color booklet contains unusual and varied applications of windows for use in homes ranging from traditional to modern. Ten basic window styles serve as a useful guide. **Marvin Windows. Free.**

12. Doors and Other Elegant Woodwork by Morgan. Complete set of full-color folders describing how to use exterior and interior doors, patio doors, stair parts, entrance trim and mantels to decorate and insulate your entire home with the warmth and beauty of wood. **Morgan Products. Price, 25 cents.**

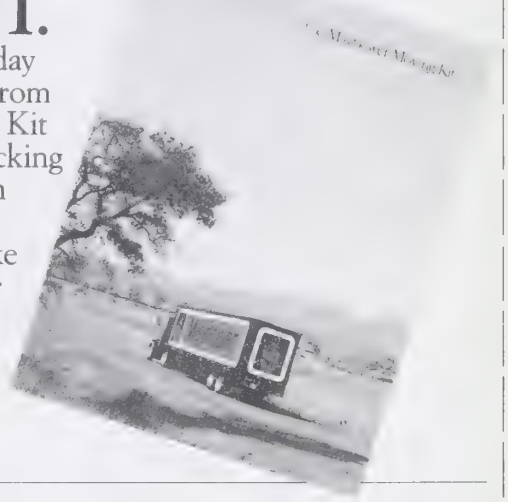
13. Living With the Sun. Color booklet explains in layman's terms the planning, construction, and operation of passive solar design operating in a variety of climates and geographical locations. **PPG Industries. Price, $1.**

14. Pella Idea Book. Thirty-two-page booklet presents Pella wood and aluminum-clad windows, patio doors, circleheads, skylights and sunrooms in a variety of applications to match traditional or contemporary designs. Energy-saving glazing and shading options explained. Wood folding doors also shown. **Rolscreen. Free.**

(Continued on page 154)

ORGANIZE YOUR MOVE WITH OUR FREE MOVING KIT.

Start planning your moving day before you move, with help from Mayflower. Our free Moving Kit contains everything from packing labels to a 30-day countdown checklist. Plus the helpful information you need to make sure all the memories of your move are good ones.



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WFHF



BOOKLETS

Continued from page 153

CARPETS & OTHER FLOORCOVERINGS

15. "Everything you always wanted to know about carpet." This booklet will help the consumer with her carpet buying decision by giving information about style types, fiber types and carpet care. **Galaxy Carpet Mills. Free.**

16. Kentile Fashions in Floors. Fully illustrated brochures showing the complete line of Kentile resilient floor tiles—solid vinyl, vinyl composition, asphalt, Brite 'n Shiny No-Wax and Touch-Down self-adhering—for every room in your home. **Kentile. Price, 75 cents.**

17. "Never-Wax" Floors brochure. Four color, eight-pages with more than 180 patterns/colorations of most luxurious sheet vinyl flooring with exclusive "JT88" "Never-Wax" wear layer for selecting most appropriate combination for any type of decor. **Mannington Mills. Free.**

18. Tarkett's new "Do-It-Yourself Sheet Vinyl Installation" pamphlet offers step-by-step diagrams on how to measure, cut along walls and trim around corners. The brochure also suggests how to apply adhesives, seal seams and replace moldings and easy-care hints to help keep your Tarkett no-wax floor lustrous and beautiful. **Tarkett. Free.**

19. "How to Choose Carpet" booklet. A booklet of information to help you make the right carpet choice for your lifestyle. Contains information on styles, fiber, soil and stain resistance, wearability, budgeting, color and appearance. **WestPoint Pepperell. Free.**

CURTAINS, DRAPERIES, FABRICS & LINENS

20. From D. Porthault. Sixty-page color catalog shows latest in tablecloths, napkins, sheets, pillowcases, blanket covers, bath towels, embroideries, appliques and prints, as well as matching china. **D. Porthault. Price, $6.**

21. Windows of the World™. An extraordinary window decorating publication, with over 100 pages of full-color room settings and window furnishings. Complete guide on how to design, measure, select, make and install window treatments. Newell continues to fit right in with your design ideas. **Newell Window Furnishings. Price, $3.50.**

22. Here's the special luxury of beautiful bed linens and accessories by Laura Ashley and Liz Claiborne for Burlington, Christian Dior for Wamsutta, and Perry Ellis for Martex. Plus "Lifestyle" collections from Ralph Lauren (including table linens, crystal, more), 40 pages, a must see. Send $2 (applicable to first purchase). **Spiegel. Price, $2.**

DECORATIVE ACCESSORIES

23. Bing & Grondahl's "Perennial Pets." Full-color brochure illustrating the newest animal and bird figurines. This renowned Danish porcelain maker had hand-decorated each piece in soft subtle colors that are sealed forever under a glasslike glaze. **Bing & Grondahl Copenhagen Porcelain, Inc. Price, 50 cents.**

24. Enter Howard Miller's World—more than clocks, it's a lifestyle to express the way you live From traditional grandfather clocks, wall mantel and alarm clocks to the ultimate in contemporary designs. Howard Miller's world is where you want to live. **Howard Miller. Price, $3.**

25 Mirrors and Accent Pieces. This full-color brochure illustrates a sampling of mirrors, tables, lamps, screens, and other accessories. **La Barge. Free.**

DECORATING IDEAS

26. Windows With A Fresh Point of View. Thirteen-page color brochure featuring innovative window treatments with instructions for creating them, tips on energy saving, shopping advice and measuring directions—everything needed for a perfect-fit window wardrobe. **Burlington House. Price, $1.**

27. Window Shopping, Vol. 1, is a complete guide to planning and buying window treatments. It covers drapery and curtain treatments, innovation alternative styles, vertical and mini-blinds, pleated shades and woven-woods. Decorating ideas, detailed measuring how to's and photos of over 200 colors and patterns are shown in this full-color, 132-page volume. **Kirsch. Price, $3.**

28. Window Magic. Twenty-eight colorful pages crammed with ideas for decorating with horizontal and vertical blinds. How to dramatize a dull window, treat skylights and "A" frame, use blinds as dividers and screens. Includes a sixteen-page section on laminating, measuring, installing; also color pages on energy savers like awnings. **Levolor Lorentzen. Price, $1.**

FOOD & GOOD SPIRITS

29. Exciting Knorr Recipes. Use Knorr® Soups and Sauces to create special contemporary recipes. Send for free color booklet with unique recipes, and also receive coupons for Knorr Soups and Sauces. Dress up a meal with the delicious tastes of Knorr. **CPC International. Free.**

30. "Ol' Lonely's Guide to Cooking Alone." Sixteen-page illustrated booklet points out that cooking for one can be fun. The booklet gives tips on how singles can shop for food more efficiently, how to correctly and safely store leftovers and step-by-step instructions to ensure that even a novice cook can turn out masterful results. **Maytag. Price, 50 cents.**

31. Stouffer's "A Little Imagination" Cookbook features delicious and unique meals fast! Easy recipes use Stouffer's entrees and side dishes to create new and exciting dishes for family and guests. Menus are perfect for brunch, lunch, dinner, hors d'oeuvres and dessert. **Stouffer's. Free.**

FURNITURE

32. Color Portfolio of Beautiful Occasional Pieces. This color portfolio features distinctively styled, beautifully crafted tables and curio cabinets in a variety of woods and finishes. Styles include Traditional, Contemporary, Oriental, French and Mediterranean. **Gordon's Inc. Price, $2.**

33. "Obviously, Hekman," a new full-color flyer that shows and describes many of the outstanding pieces from the Hekman furniture collections. Available in leading furniture and department stores. Hekman furniture is widely known for its unique use of woods, finishes and superb quality. **Hekman. Price, 50 cents.**

34. Circa 1990. A sleek, avant-garde bedroom and wall system that includes an innovative pull-down bed. A revolutionary polyester finish adds durability and beauty to the forms. Available in Ivory, Solar Bronze Mirror and Black, Cherry and Alabaster and Black. **Henredon. Price, $3.**

35. Folio 16. An occasional and dining room collection inspired by furnishings of the Ming and early Ch'ing dynasties. Authentic Chinese woodworking and joinery and specially formulated finishes distinguished the group. Imperial is available on most pieces. Goatskin, Nephrite and Pigeon Blood are available on selected pieces. **Henredon. Price, $3.**

36. Villandry. Eighteenth-century French Provincial designs distinguished by heavily distressed walnut veneers and an abundance of elaborate carving Some designs are replicas, others are adaptations from one of the most creative epochs in French cabinetmaking. An alternate light finish resembling stripped antiques is available on selected pieces from this living, dining and bedroom collection. **Henredon. Price, $3.**

37. Queen Anne for Today. Royal Anne by Keller is available in both dining room and bedroom collections. For dining room, tables include glass top and round pedestal additions. All pieces are solid maple with rich cherry-hued finish. **Keller. Price, $1.**

38. Lane is Furniture for the Good Life. Forty-eight-page color catalog features dining and bedroom furniture, occasional tables, many unique accent pieces and famous Lane Love Chests. **The Lane Co. Price, $3.50.**

39. Genuine La-Z-Boy® Recliners. Just one of three full color mini-brochures you'll receive. Genuine La-Z-Boy recliners, sleep sofas and swivel rockers are featured in dozens of styles and fabrics to fit any decor. **La-Z-Boy Chair Co. Price, $2.**

40. Distinctive traditional furniture for your home or office offered in mahogany, cherry and oak. At Sligh there's a heritage of dedicated craftsmanship that's over 100 years old. And we create all our products—including desks, tables, chairs, wall units, bookcases, files and, computer furniture—with this century-old tradition of excellence. **Sligh. Price, $5.**

GARDENING & OUTDOOR LIVING

41. Wrought Iron—Indoors and Out. Color brochure features traditional and contemporary lines of casual furniture in a variety of frame finishes and designer-coordinated fabrics. Choose from dining and seating groups, tables, chaises and servers. Baker's rack, plant stands and other matching accessories also available. **Lyon-Shaw. Price, $5.**

42. Send for a free catalog from Snapper Power Equipment—manufacturers of lawn and garden equipment. **Snapper Power Equipment. Free.**

(Continued on page 156)



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BOOKLETS

Continued from page 154

HEATING & AIR CONDITIONING

43. Facts on Air Cleaning. Home air pollution control information is in a new free booklet, "Air Cleaning Facts." It describes air filter and air cleaner capabilities including efficiency on removal of dust, tobacco smoke and pollens by a new type of air cleaner using no electricity. **Research Products Corporation. Free.**

HOME ELECTRONICS

44. Full-color catalog of Radio-Intercom Systems for home or office features a "No-Installation" system, plus new CommuniCenter with Radio-Intercom functions and a Telephone Answering Machine. Complete section of accessories and components lets you design a system that suits your lifestyle and budget. **NuTone. Price, $2.**

KITCHEN PLANNING, EQUIPMENT & ACCESSORIES

45. Sixteen-page booklet covers all no-frost refrigerators. Includes "Party Ice" which makes up to 12 pounds of ice per day, "A LaMode" with ice cream maker for variety of frozen treats and other refrigerators from 15 to 28 cubic feet. **Admiral. Price, 75 cents.**

46. Frigidaire Full-Line Catalog of Major Home Appliances. Contains product specifications and dimensions plus full color photographs of Frigidaire appliances. **Frigidaire. Price, $2.**

47. Kitchen Appliances: Electric cooktops, grill-ranges, self-cleaning wall ovens, microwave ovens, dishwashers and disposers. All ranges feature downdraft ventilation (no hood needed). Numerous accessories can be used with convertible grill-ranges including induction cooktop. **Jenn-Air. Free.**

48. The KitchenAid Kitchen. Full-color literature contains information about the complete KitchenAid line of quality-built appliances including dishwashers, built-in ovens and cooktops, trash compactors, food waste disposers, Instant Hot® water dispensers, mixers and food processors. **KitchenAid® Division, Hobart Corporation. Price, 50 cents.**

49. Kitchen Planning Guide provides the do-it-yourselfer with 16 pages of hints for planning either new or existing kitchens. It discusses measuring techniques, cabinet design, planning for symmetry, and special cabinet features. A grid sheet and layout instructions are included. **Merillat. Price, $1.50.**

50. New 28-page booklet from Tappan gives tips on buying major appliances, provides ideas on kitchen layout and planning, and includes energy saving tips for the kitchen. **Ruppman Marketing Services. Price, $1.**

MAIL ORDER

51. Laura Ashley Catalog Kit. Here you will find their Seasonal Fashion Catalog, Bridal Catalog and the Home Furnishing Catalog. Fresh, romantic and timeless fashions for you and your home, available in over 50 shops and by mail order. **Laura Ashley. Price, $5.**

52. The Metropolitan Museum of Art Catalog offers unusual presents produced by the museum. Jewelry, glass porcelain, silver, stationery, calendars, books and prints, as well as an unparalleled selection of greeting cards. **Metropolitan Museum of Art. Price, $1.**

53. The one-and-only! With fashion from Calvin Klein, Liz Claiborne and more. Home furnishings from Martex, Stiffel, Henredon and others. Hundreds of pages of great names! Plus 24-hour, toll-free calling, UPS delivery, free pick-ups on returns. Send $3 (applicable to first purchase). **Spiegel. Price, $3.**

SILVER, CHINA & CRYSTAL

54. Hutschenreuther/Tirschenreuth/Arzberg. Full color folios of fine porcelain featuring the Leonard and Karl Lagerfeld fashion collections by Hutschenreuther, the young traditionalist ensembles of Tirschenreuth, and the contemporary styling of Arzberg. **Hutschenreuther. Free.**

55. Buccellati Sterling Silver Flatware. Six-page brochure of 22 magnificent designs by the master of silversmiths. Each pattern has numerous serving pieces and is available in open stock. Buccellati has never discontinued a pattern. **Buccellati. Free.**

56. Crystal Stemware and Giftware by Lalique and Saint Louis. Limoges porcelain dinnerware by Robert Haviland & C. Parlon. Country French earthenware by Louis Lourioux. **Jacques Jugeat American distributor. Price, $1.**

57. Rorstrand of Sweden. Europe's oldest porcelain factory offers color brochures of its elegant porcelain and earthenware dinnerware. Contemporary and traditional designs for your table. **Rorstrand. Free.**

58. Royal Doulton offers a 36-page, full color brochure, featuring elegant, Minton English Bone China, traditional Royal Albert Bone China, and beautiful Royal Doulton Bone China, along with other fashionable collections. Royal Doulton has a pattern to suit your taste. **Royal Doulton. Free.**

59. Lenox China and Crystal. The choice of presidents and kings, is shown in both contemporary and traditional patterns with a full range of serving pieces. Hand-blown Lenox lead Crystal as well as china and crystal gifts are illustrated in this full-color booklet. **Lenox China and Crystal. Free.**

60. To guide you in your selection of elegant contemporary crystal, write Orrefors for a brochure featuring a stunning array of stemware and giftware. **Orrefors. Price, 50 cents.**

61. Come Dine With Kings. Royal Copenhagen Porcelain and Georg Jensen Denmark cordially invite you to experience opulent table settings that grace the royal dining halls of Europe. Folio shows luxurious appointments. Also, full color booklets showing Denmark's Holmegaard Crystal and Stelton Stainless Steel. **Royal Copenhagen Porcelain. Price, $2.**

62. History of Royal Worcester and Spode. Popular patterns of Royal Worcester fine bone dinnerware, porcelain dinnerware and oven-to-table cookware. Spode fine bone dinnerware, fine Stone China, Imperial Earthenware and Cookware. **Royal Worcester. Price, $1.**

63. Jewels for your table: Crystal with a deep infinity of prisms and mirrors created by third and fourth generation glasscutters. Write for the illustrated collection of our cut and uncut stems, and names of jewelers and fine shops where sold. **Cristallerie Zwiesel. Price, 25 cents.**

64. Villeroy & Boch China & Crystal: European tradition of crafting superior china, porcelain and ceramics creates the ultimate in tableware and coordinated cook-and-serve ware. Villeroy & Boch's stunning motifs include French florals, geometrics, our charming "Naif" collectors set. **Villeroy & Boch. Price, 50 cents.**

65. WMF-Fraser's Stainless Collection. A work of art for your home. Each design is an inspired creation crafted of the finest 18/10 stainless steel. Pamphlet shows 23 stainless patterns and three 24K gold electroplated patterns. **WMF of America. Price, 50 cents.**

66. Yamazaki Tableware redefines stainless steel with the introduction of The Designer Flatware, The Serving, The Casual and The Gift Collection. Created by a team of international artists, crafted of easy care 18/8 stainless steel. Full-color brochure featuring Yamazaki's collections of fine table fashions. **Yamazaki Tableware, Inc. Price, $1.**

TRAVEL

67. Audio-Forum offers foreign language, self-instructional book/cassette courses. 120 courses in 40 languages. Comprehensive courses designed for learning on your own, many developed for State Department personnel. Also brief courses for travelers, and "No-Time" courses ideal for learning while driving, etc. They really work! **Audio-Forum. Price, $1.**

68. Avis customized computer-generated travel guide. Send for brochure on 40 free "Personally Yours Itineraries" on special interests including British Stately Homes, Royal Heritage, Best of Germany, Antiques, and Castles and Palaces. **Avis. Free.**

69. Bermuda. Now. It is close. But it feels like a million miles away. Bermuda is now. There is no island . . . no place . . . no experience quite like Bermuda. Maybe that is why nobody comes to Bermuda just once. Write for our free colourful brochure. **Bermuda. Free.**

70. BritRail is happy to announce our full size, full color Go BritRail Catalog with the latest information on every BritRail product including maps, sample itineraries, and more. **BritRail. Free.**

71. The Delta Queen and the Mississippi Queen, America's only overnight paddlewheel steamboats, offer vacations where history unfolds around every bend of the Mississippi River and the Ohio River. Suites, staterooms and cabins available for two- to 12-night vacations beginning and/or ending in New Orleans, Memphis, St. Louis, St. Paul, Cincinnati and Pittsburgh. **Delta Queen Steamboat. Free.**

72. Don't Miss the Boat in Greece. Epirotiki

(Continued on page 158)

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Maybe all of three seconds.

Just pet a puppy, talk to him a little, and suddenly you've got a friend that will follow you and love you.

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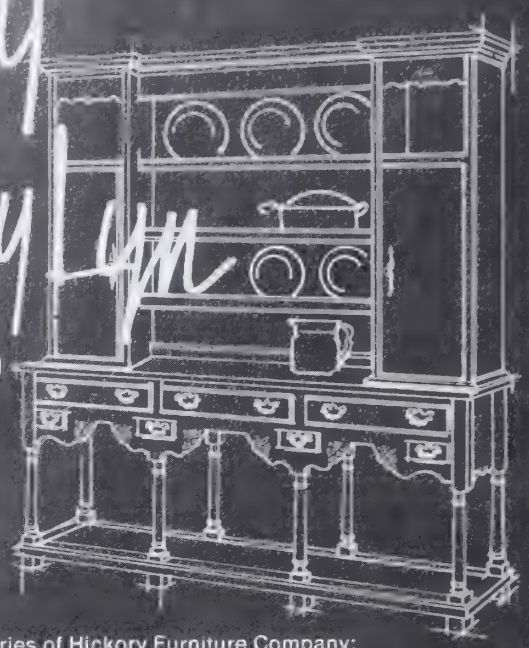
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Ad Council A message from The Advertising Council and The International Youth Exchange

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BOOKLETS

Continued from page 156

cruises to the Greek Islands, Turkey, Egypt and Israel, providing complete air/land/sea packages. **Epirotiki Lines. Free.**

73. I would like your Free Travel Package with facts for planning where to go, where to stay and what to do on a North Carolina vacation. **North Carolina Tourism. Free.**

MISCELLANEOUS

74. Household Inventory Record. This folder provides a record for your property and tips on identifying lost or stolen property and a place to record where important papers are kept. **75.** Insurance Question and Answer Brochures. These nine brochures answer questions about auto, homeowners, and life insurance. **Allstate Insurance Company. Both Free.**

76. The Big Cleanup. Brochure describing multiple uses for Dow Bathroom Cleaner throughout the home, garage and for recreational vehicles. The ease and convenience of using special aerosol foam to clean without scratching surfaces are discussed, along with cleaning safety tips. **Dow Chemical Company. Free.**

77. Illustrated "Housekeeping Hints" booklet from Duraclean International, for over 50 years the "standard of excellence" for in-home cleaning of carpets, furniture, draperies. A handy 24-page booklet crammed with 137 ideas to save you time and money. **Duraclean. Free.**

78. Cleaning on the run. Illustrated booklet offers shortcuts for vacuuming, cleaning and tidying up your house on short notice. Hints on how to organize a one-step cleaning closet and which type of vacuum cleaner will suit your needs. **Eureka. Price, 75 cents.**

79. Hertz offers low weekly rates on cars, discounts at over 3,000 hotels throughout Europe, and money-saving coupons at major tourist attractions and restaurants. **Hertz. Free.**

Do-it-yourself repair manuals from Whirlpool Corporation explain how to replace worn out parts with Whirlpool FSP parts—and where to buy them for your **80.** washer, **81.** dryer, **82.** compactor, **83.** dishwasher or **84.** refrigerator/freezer. **Whirlpool. Price, $8.25 each.**

PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Fabrics coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M) contact resource or House Beautiful Reader Service, 1700 Broadway, New York, NY 10019.
All prices are approximate.

HB MARKETPLACE

● *Pages 18 and 19 (left to right):* **Jackmay pastel cotton rag place mats**—Primitive Artisans (T), 225 Fifth Ave., NY 10010. **Baskets** #46-359—F.O. Merz (T), 225 Fifth Ave., NY 10010. (800) 523-2028. **Pierced wine coaster** #S6036—Mottahedeh & Co. Inc. (T), 225 Fifth Ave., NY 10010. **White candlestick** #K030P26 **creamer** #K030010 and **sugar bowl** #K030P09 both designed by Kitty Bright—Fresh Fields (T), 225 Fifth Ave., NY 10010. **White bisque porcelain pitcher** #S2790 with glazed interior—Mottahedeh & Co., Inc. (T), 225 Fifth Ave., NY 10010. **Spatterware platter** #L401—N.S. Gustin (T), 225 Fifth Ave., NY 10010. **Compote** #S6560—Mottahedeh & Co., Inc. (T), 225 Fifth Ave., NY 10010. **Azure powder room jug** #HB 139—P.S. Editions (T), 225 Fifth Ave., NY 10010. **Estate blue bunny strainer with plate** #306-1246-041—Sigma (T), 225 Fifth Ave., NY 10010. **Bunny box**—Mitteldorfer-Straus (T), 41 Madison Ave., NY 10010. **Bisque-colored platter** #C380—Faroy Sales (T), 225 Fifth Ave., NY 10010. **Reproduction 18th-c glazed earthenware Pont-aux-Chaux French tureen with platter** #S6683—Mottahedeh & Co. Inc. (T), 225 Fifth Ave., NY 10010. **Serving spoon and fork**—Oneida

da Ltd. (M), Oneida, NY 13421. **Blue-edged oval platter #74623**—Rubel and Co. (T), 225 Fifth Ave., NY 10010. **Gazebo-Garland covered soup tureen #21-160**—Pfaltzgraff (T), 225 Fifth Ave., NY 10010. **Baya glasses #30-62141**—Williams-Sonoma Inc. (R), 5750 Hollis St., Emeryville, CA 94608, free catalog. **Navy-blue earthenware water pitcher, Round Hill pink and white striped linen napkins**, available at major department stores—Ralph Lauren Home Collections, 1185 Avenue of the Americas, NY 10036. **White Coalport Country Ware teapot, cup and saucer**—Wedgwood (T), 41 Madison Ave., NY 10010. **Antique stripped pine table and bench**—Richard Camp Antiques (R), Montauk Highway, Wainscott, NY 11975.

HB LOOKOUT

● *Page 27 (top right):* **Duplex stool** by Javier Mariscal, 32½ inches high, $360; also available in a Simplex tricolor version, 22½ inches high, $220; **Arc 74 clock** by George Sowden, $500—Furniture of the 20th Century (T), 227 W. 17th St., NY 10011.

● *Page 34 (top left):* **Pottery by Barbara Eigen**—Lee Bailey at Henri Bendel (R), 10 W. 57th St., NY 10019; Tiffany & Co. (R), 725 Fifth Ave., NY 10022; I. Magnin; Marshall Field's; Neiman Marcus.

RESCUING A GAMEKEEPER'S COTTAGE

● *Pages 55 to 61:* **All fabrics**—H. A. Percheron, 937-99 Cleveland St., London, WIP- 5PN England.

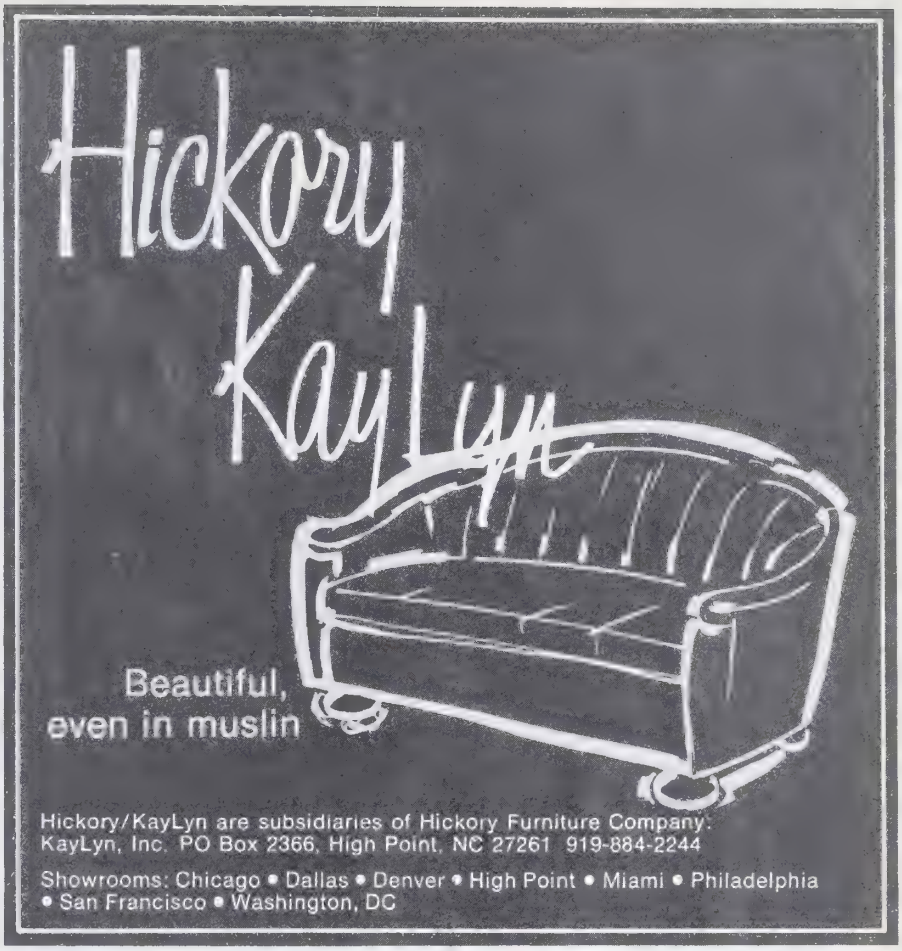
AN IMAGINATIVE LEAP WITH LIMITED SPACE

● *Page 63:* **Black tin 19th-c. tea caddy**—John Rosselli Ltd. (T), 225 E. 72nd St., NY 10021.

● *Pages 64 and 65:* **Pine Swedish sofa bed, painted trunk, Swedish pine cupboard,** 8 by 10 feet; **blue and white rag rug, painted wooden Swedish measure holding flowers, Maine basket, Maine Indian potato basket, collection of Swedish crocks, large standing crock**—White Horse Antiques (R,T), PO Box HH, Montauk Highway, Quogue, NY 11959. **Pine demilune table, pair of stacked trunks, pine medicine cabinet, iron table and chairs**—House of Charm Antiques (R,T), PO Box 1202, Montauk Highway, Bridgehampton, NY 11932. **Hand-painted candlestick lamp**—John Rosselli Ltd. (T), 255 E. 72nd St., NY 10021. **White linen runner**—Cherchez (R), 864 Lexington Ave., NY 10021. **Victoria pattern 3200 lace curtain window treatment,** 80 percent cotton/20 percent Dacron® polyester—Quaker Lace Company (T,R), 24 W. 40th St., NY 10018. **Pair of painted blue Swedish rococo chairs, painted bride's box, yellow tole dish, butter yellow ceramic mixing bowls, wooden milk churn, pair of wooden white washed candlesticks, three little bud jugs**—Swedish Cottage Country Antiques (R,T), 1281 Madison Ave., NY 10128. **Milk churn, small ceramic pitchers with pattern, small green oval box**—Evergreen Antiques (R,T), 1249 Third Ave., NY 10021; 120 Spring St., NY 10012. **Small wooden basket with magazine, blue ribbon mohair throw, throws:** 28 inches square, 16 inches square, 14 inches square (two), **throw pillows on sofa, sofa fabric** 1659-16, **out-door tablecloth** 1681-16—Pierre Deux (R), 870 Madison Ave., NY 10021. *In pine cupboard:* **Germain dessert plates, covered bouillon bowls, dinner plates**—Pierre Deux (R), 870 Madison Ave., NY 10021.

● *Pages 66 and 67:* **White iron bed, Swedish rococo chair, rag rug, bottom of two-piece Swedish pine painted chest**—White Horse Antiques (R,T), PO Box HH, Montauk Highway, Quogue, NY 11959. **Swedish pine swivel mirror on dresser top**—Evergreen Antiques (R,T), 1249 Third Ave., NY 10021. **Marseille spread, linen bed cover #9LB11,** 86 by 104 inches; shams, 26 inches square (two); **hemstitch shams,** 20 by 26 inches (two), **dresser top linen runner, Victorian sterling silver frame**—Cherchez (R), 864 Lexington Ave., NY 10021. **White porcelain candlestick lamp; beige box pleated shade,** 12 inches—Oriental Lamp Shade Co. (R), 816 Lexington Ave., NY 10021. **French white ceramic pitcher, silver antique oval picture frames, antique crystal jar with silver lid, crystal perfume bottle**—John Rosselli Ltd. (T), 255 E. 72nd St., NY 10021. **White wicker blanket chest**—House of Charm

(Continued on page 177)





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Around" by Malvina Reynolds, Alan Greene, Harry Belafonte
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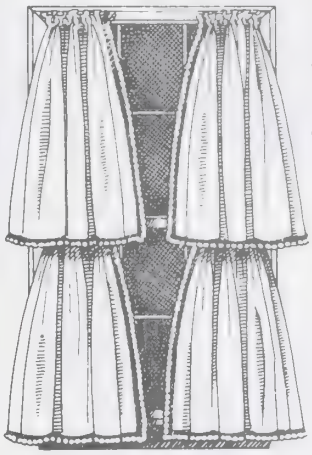
Floor Coverings
Carpet Mills Direct Sales, Inc 1
Charles W. Jacobsen 1

Footwear
Century Factory Shoe Repair 1
Old Pueblo Traders 1

ALLERY

	Page
iture	
can Folk Art	165
una Interiors	172
lina Leather House, Inc.	175
burg's Wicker & Casual	166
oda Imports	175
on Furniture Company	172
na M. House	174
Galleries, Inc.	173
ior Furnishings, Ltd.	164
ner Furniture Sales, Inc.	168
ner Gallery of Kentucky	171
nolia Hall	167
aim Marsh	175
Patio	172
Furniture Galleries	165
on-Council Furniture Co., Inc.	171
er Tolson, Inc.	174
s & Merchandise	
Home Shopping	169
's World (piggy bank)	173
lth & Beauty	
olesale Perfumes	166
aldry	
bert's, Inc.	173
aldica Imports, Inc.	174
e Elevators, Lifts	
Cheney Company	168
e Improvements	
ltrie Manufacturing Company	162
Designs (gazebos)	175
ticulture	
Seasons Greenhouses	169
sehold Goods	
c Line (organizers)	169
x House (slack rack)	166
ory Direct Table Pad Co.	167
th Ceramics (casserole dish)	164
ruction	
School of Interior Design	166
York School of Interior Design	170
ting	
Eppstein	165
ther	169
cellany	
ni Gifts (labels)	174
co Products (pool covers)	173
ue Simplicities (net chair)	162
ersal Label Center	170
Accessories	
off (pet dishes)	172
o Pacific, Inc. (pet door)	170
n, Inc. (pet door)	174
llcoverings	
r Wallpaper, Inc.	170

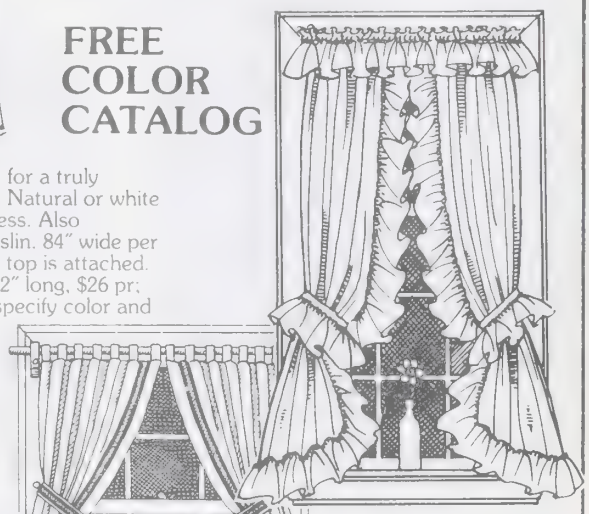
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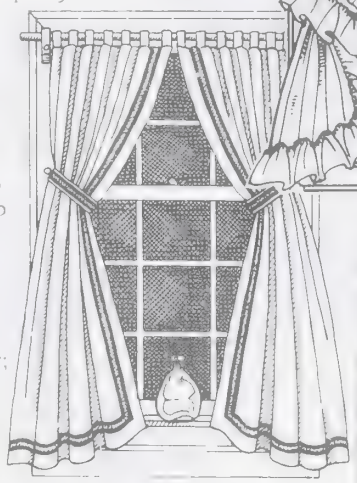
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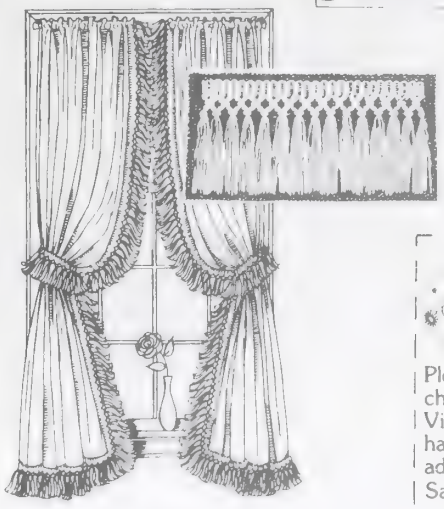
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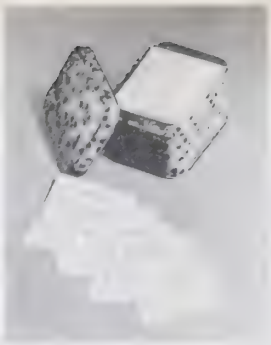
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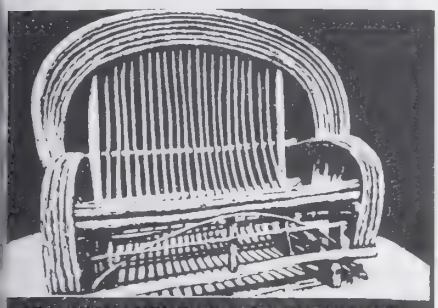
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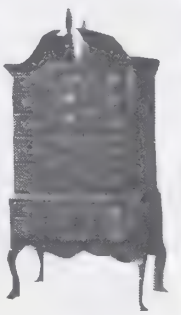
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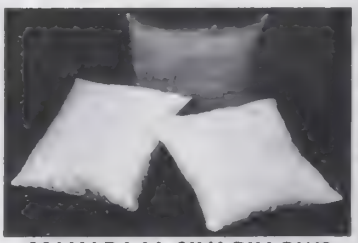
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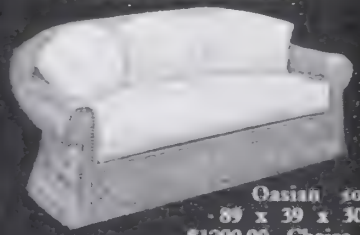
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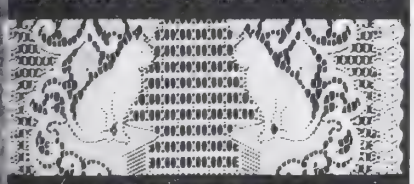
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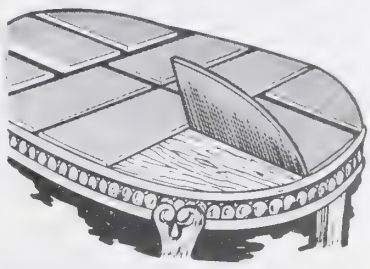
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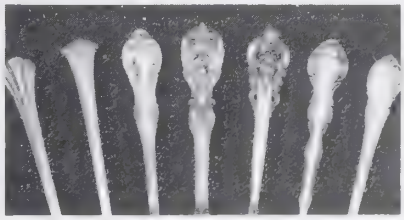
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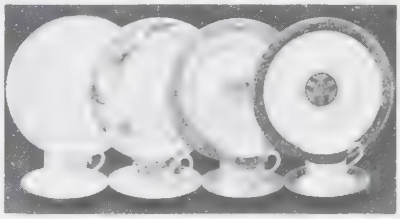
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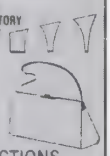
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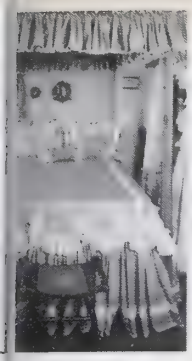
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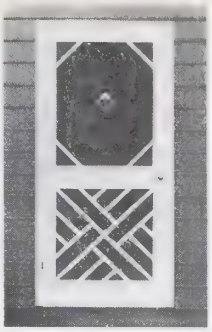
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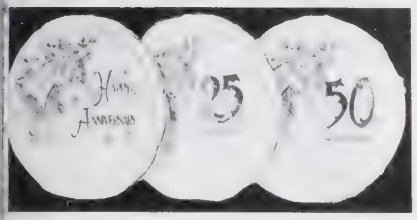


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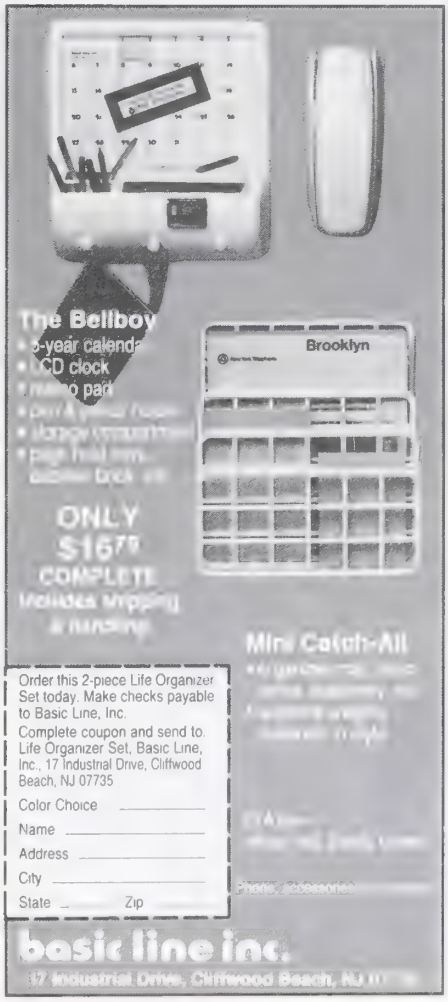
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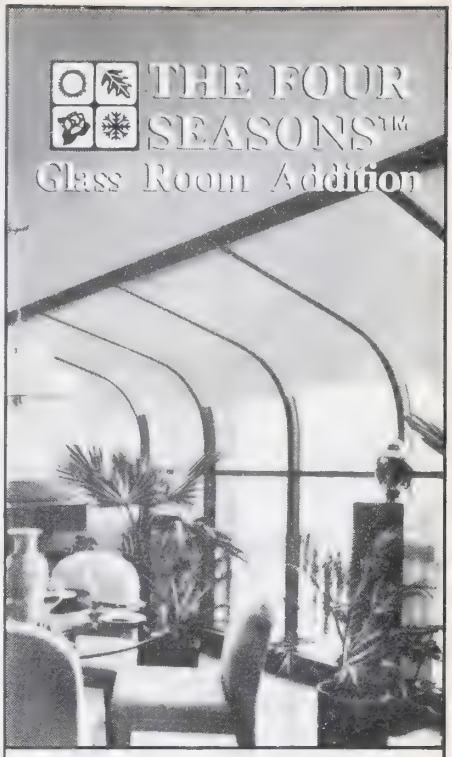
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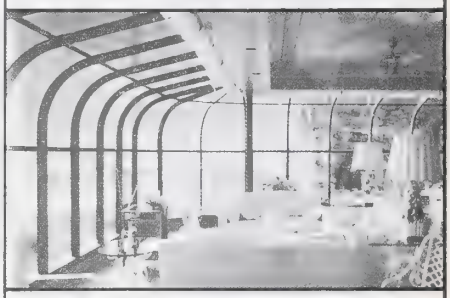
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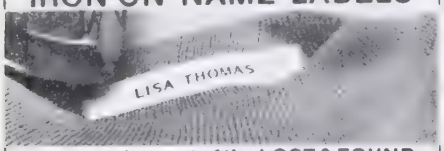
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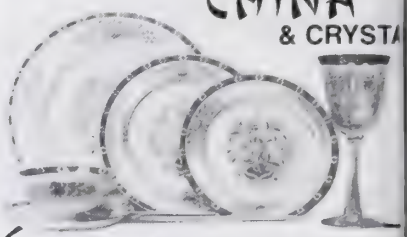
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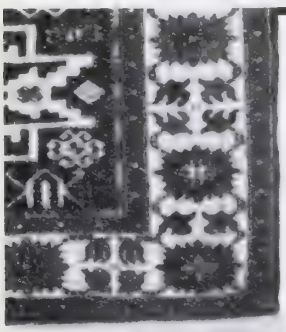
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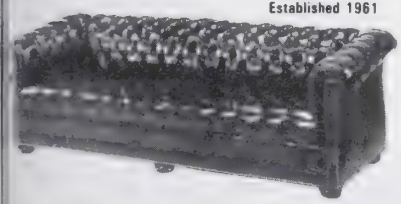
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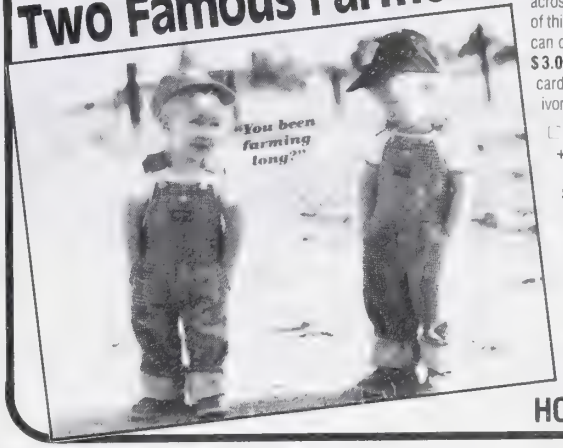
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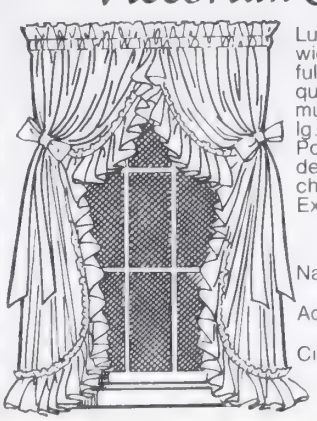
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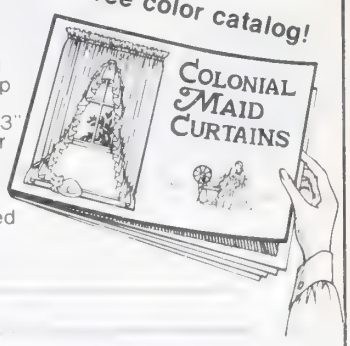
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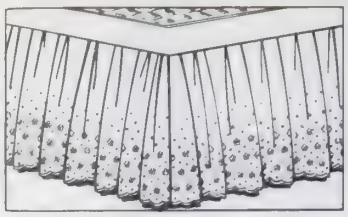
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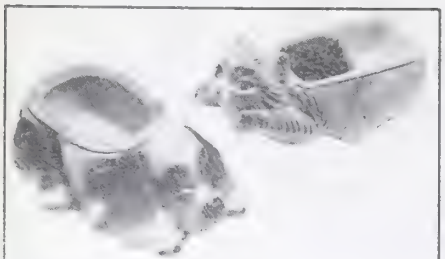
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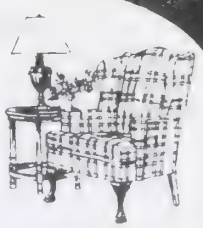
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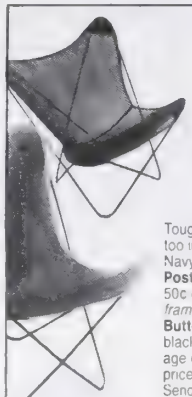
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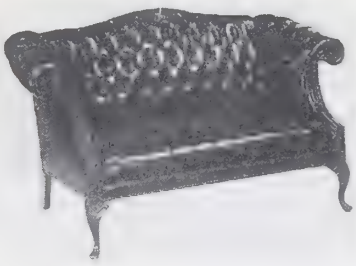
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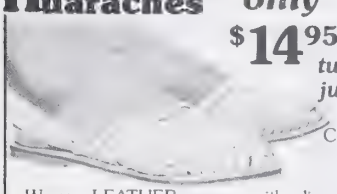
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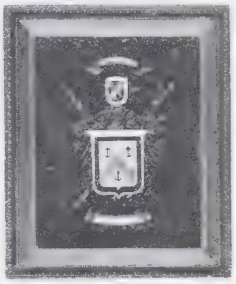


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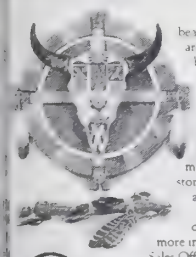


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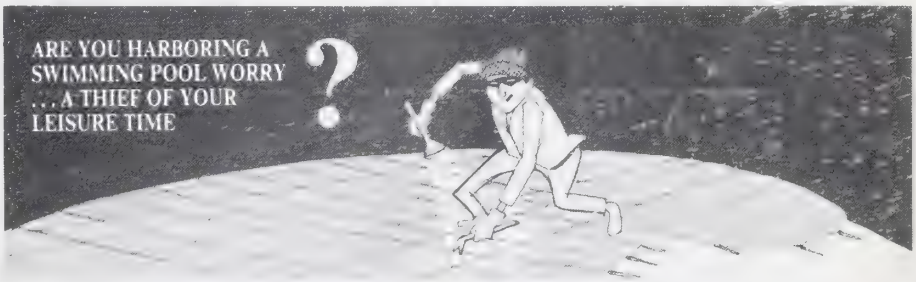
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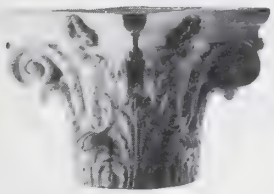
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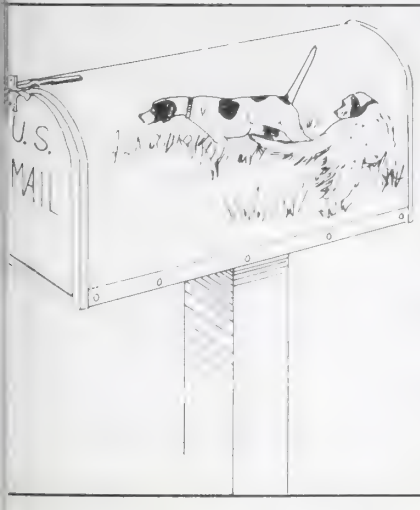
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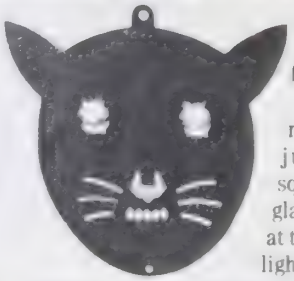
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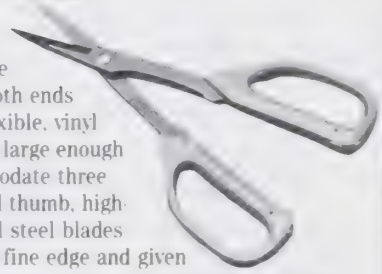
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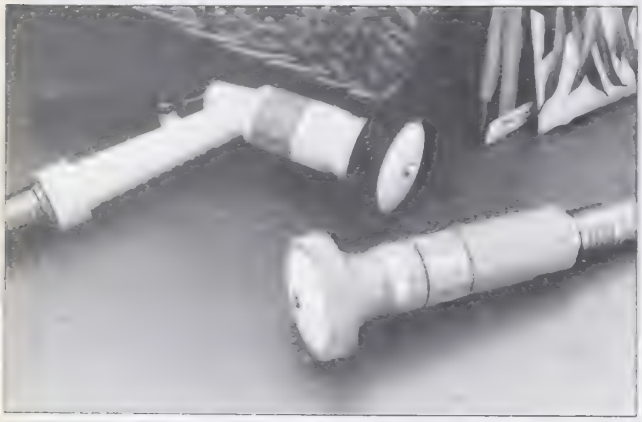
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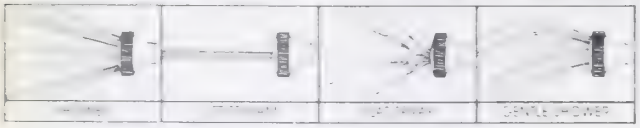
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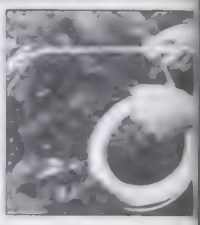
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PRODUCT INFORMATION

Continued from page 159

Antiques (R,T), PO Box 1202, Montauk Highway, Bridgehampton, NY 11932. **Green geranium platter**—Un Jardin En Plus (R), 24 W. 57th St., NY 10019. **Antique lace tablecloth and pillow sham on blanket chest**—The Victorian Garden(®), 144-27 75 RD. Flushing, NY 11367 (718) 544-1657. **Mohair afghan**—Kathy Evans Weaver (R), 6 Grant Ave., Old Greenwich, CT 06870. *Top left:* **Tablecloth** #1674-12 **and border** #1678-12 fabrics; **chair seat #B 21-12 fabrics**—Pierre Deux (R), 870 Madison Ave., NY 10021. **Kumquat T 1913 chintz undercloth fabric**—Decorator's Walk (T), P.S. 1052, Hicksville, NY 11802. **Swedish pine chairs, wooden bowl, yellow wooden milk churn, wooden-handled flatware**—Swedish Cottage Country Antiques (R,T), 1281 Madison Ave., NY 10128. **Painted knife box**—White Horse Antiques (R,T), PO Box HH, Montauk Highway, Quogue, NY 11959. **Ceramic botanical plates and white crock**—John Rosselli Ltd. (T), 255 E. 72nd St., NY 10021. **Large and medium tin lanterns**—Evergreen Antiques (R,T), 1249 Third Ave., NY 10021; 120 Spring St., NY 10021.

ANTIQUES IN A NATURAL SETTING

●*Pages 68 to 71:* **Valley House Antiques Inc.** (T,R), 182 Birch Hill Rd., Locust Valley, Long Island, NY 11560; (516) 671-2847.

PAINTED FLOORS

●*Pages 76 and 77:* **Floor painted by Ned Marshall; room designed by Marshall-Schule Associates,** 220 E. 73rd St., NY 10021. **Morning Glory Spray china, Limoges Ceralene; Provence crystal, silver**—Baccarat (R), 55 E. 57th St., NY 10022; also at most Bloomingdale stores. **Silver centerpiece**—James Robinson Inc. (R), 15 E. 57th St., NY 10022. **Antique chairs, antique chandelier; 19th-c. engravings of the Hours of the Day; 19th-c. blackamoor, table draperies**—Marshall/Schule Associates, 220 E. 73rd St., NY 10021. *Bottom right:* **Painted tile** by Barbara Wrenn, designer for The English Way (R), 115 E. 60th St., NY 10022.

●*Page 78:* **Painted floorcloth** by Robert Jackson displayed in the Baltimore Room, American Wing, The Metropolitan Museum of Art, Fifth Avenue, NY 10028; Robert Jackson, PO Box 117, Germantown, NY 12526.

●*Page 79 (top left and bottom left):* **Stenciled floor** and **yellow-combed floor** (in home of Mrs. Lyman Fairbanks, Washington, D.C.) by Julie Southworth for Marston Luce Antiques (R), 1314 Twenty-First St. NW, Washington, DC 20037. *Top right:* **Checkered floor painted by Julie Southworth for Marston Luce Antiques.** Photographed in the law offices of Howard Stahl, Steptoe & Johnson, 1330 Connecticut Ave., Washington, D.C. 20036. **Room designed by Jeffrey Smith. Marionette**—Marston Luce Antiques (R), 1314 Twenty-First St. NW, Washington, DC 20037. Jeffrey Smith, Apple Pie Antiques, 507 Prince St., Alexandria, VA 22314. *Bottom right:* **Spatter-painted floor designed by Alexandra Stoddard** for the sons of actors Sandy Duncan and Don Correia; painted by Andrée de Rapalyëe, Alexandra Stoddard, Inc., 1125 Park Avenue, New York, NY 10028. **Deck paint and spatterbrush**—Janovic Plaza (R), Third Ave. and 69th St., NY 10021.

●*Page 80:* **Sunroom designed by Juan E. Mir** for the "Mansions and Millaires" Woodlands Designer Showcase in Long Island N.Y. **Chaise longue and upholstered chairs designed by Henrietta Blau and Juan Mir,** A.S.I.D., 205 E. 63rd St., NY 10021. **Floor in fantasy faux bois random plank design hand-painted by Luis P. Molina,** 401 E. 62nd St., NY 10021. **Morning Star and Mikado upholstery and drapery fabrics, area rugs, wicker chairs**—Jack Lenor Larson (T), 232 E. 59th St., NY 10022. **Lacquerwork and leather console**—Dakotah Jackson (T), 306 E. 61st St., NY 10021.

●*Page 81 (top left and right):* **Floral floor painted by Francis Dearden for Kupin/Lief Associates Inc., 40 E. 80th St., NY 10021. Upholstery fabric**—Lee Jofa Inc. (T), 979 Third Ave., NY 10022. *Bottom:* **Red moiré floor comb-painted by Julie Southworth for Marston Luce Antiques,** 1314 Twenty-First St. NW, Washington, DC 20037. Photographed in the home of Magenta Yglesias, ASID, Washington, D.C. (202) 462-4944 (R).

●*Pages 82 and 83:* **Combed floor painted by Julie Southworth** for Marston Luce Antiques—Marston Luce Antiques (R), 1314 Twenty-First St. NW, Washington, DC 20037. **Floorcloth, screen, painted shelf for plants painted by Audrey Baenziger,** 3180 Rolling Green, Rochester, MI 48063. **Room Design by Brian Killian, Interior Design,** 26550 Hendrie St., Huntington Woods, MI 48070. **Baskets** by Kitty Parks, Clarkston, MI; (313) 625-8180. Photographed in the Potting Room of the Junior League of Detroit Designers Show House 1984; Junior League of Detroit, 32 Lake Shore Rd., Grosse Pointe, MI 48236.

A SOUTHERN BELLE'S SECOND CHANCE

●*Pages 87 to 89:* **Sofas**—Conceptions (MO), 10551 Wilshire Boulevard, Los Angeles 90024. **Coffee table**—Kay Dee Contempo (M), 21740 Marilla St., Chatsworth, CA 91311. **Bentwood armchairs with cane seat,** 100 Corbusier, beechwood stained with Red Transparent—Stendig Inc., Division of B & B America (M), 410 E. 62nd St., NY 10021. **Wall paint**—Devoe & Reynolds Co., Division of Graw Group Inc. (M), PO Box 7600, Louisville, KY 40207. **Dyed clay spheres**—Romilla Batra (TK), 76 Plaza Drive, Berkeley, 94705.

BREAKING OUT TO THE VIEW

●*Pages 92 and 93:* **Hampton Stripe fabric** #313-6, Larkspur, on banquette cushions, pillows by Newmarket—Ian Wall Ltd. (T), 979 Third Ave., NY 10022. **Nantucket House pine cocktail table**—NH Designs Inc. (R,M), 1703 House, Box 781, Edgartown, MA 02539; showroom: 16 W. 29th St., NY 10001. **Chantilly wool dhurrie**—Rosecore Carpet Co. Inc. (T), 979

(Continued on page 178)

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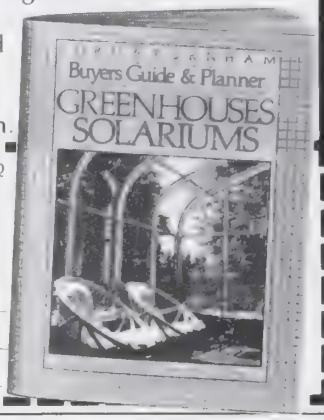
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PRODUCT INFORMATION

Continued from page 177

Third Ave., NY 10022. **Hand-woven fringed moha throw threaded with silk ribbons**—Woolworks In (R), 838 Madison Ave., NY 10021. **Blue and whi Korean bowl, 18th-c.; Arna basket, c. 1880; Chine vase, early 19th-c.**—Vito Giallo Antiques (R), 9 Madison Ave., NY 10021. **Blue/black spatter plate** Henri Bendel (R), 10W. 57th St., NY 10019. *Ins* **Chair pillow, blue and white bud vases**—Un Jardin Plus (R), 24 W. 57th St., NY 10019. **Lyn Evans vas** (two)—Gordon Foster (R), 1322 Third Ave., N 10021. **Staffordshire pitcher**—Vito Giallo Antiqu (R), 966 Madison Ave., NY 10021.

THE VEGETABLE PATCH

●*Pages 94 to 97:* **Garden designers:** Leonore Baron Inc., 33 Bradford Ave., Rye, NY 10580. Umber Innocenti-Richard K. Webel, PO Box 260, 41 Nort ern Blvd., Greenvale, NY 11548

CELEBRATION OF HORS D'OEUVRES

●*Page 103:* **Antique English porcelain Derby dinn plate, c. 1780**—Bardith Ltd. (R), 901 Madison Av NY 10021. **Antique lace teacloth; newly made ha kie**—Cherchez (R), 864 Lexington Ave., NY 1002 **Flowers**—Twigs (R), 399 Bleeker St., NY 10014

KITCHEN ESSENTIALS

●*Page 114:* **Handymixer**™—Black & Decker (M U.S. Products Group, 1285 Boston Ave., Bridgepo CT 06602. ***New Almond Cookery*** by Michelle Schmid Simon & Schuster, 1230 Avenue of the Americas, N 10020. **Boda Nova stoneware**—Kosta Boda USA Lt (M), Housewares Division, 4 Sperry Road, Fairfiel NJ 07006. **Systems Sentinel®II**—Whirlpool Cor (M), Benton Harbor, MI 49022. **Refreshment Cent #TFX24F**—General Electric Co. (M), Applian Park, Louisville, KY 40225; (800) 626-2000. **Par Ice**™ **ice maker**—Admiral Home Appliances (M 1701 E. Woodfield Rd., Schaumberg, IL 6019 **Mighty O.J.**—Tekcraft, PO Box 2000, Mission Vie CA 92690.

THE QUICK-CHANGE ART OF DECORATING

●*Page 129:* **La Farandole fabric**—Pierre Deux (R 870 Madison Ave., NY 10021 ■

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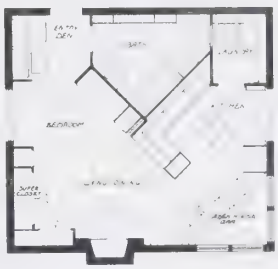
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On the cover: In the true English style of decorating rooms to look as if the garden has come right indoors, the living-dining room of our Pace Setter Home *(pages 68 to 77)* is a bower of flowered chintz, potted plants and trellised screens. The chintz, specially designed for Queen Victoria, is used here in its original colorway. Conventional curtains or draperies were inappropriate because the French doors open into the room, so screens hand-painted by Luis Molina were made to frame and emphasize the splendid height of the glass expanse. Above them LouverDrape's white pleated shades filter sunlight. Photograph by William P. Steele.

HOUSE BEAUTIFUL ® (ISSN 0018-6422) is published monthly by The Hearst Corporation, 959 Eighth Ave., New York, NY 10019. Frank A. Bennack, Jr., Pres.; Harvey L. Lipton, V-Pres. & Secretary. Hearst Magazines Div.: Gilbert C. Maurer, Pres.; K. Robert Brink, Executive V-Pres., Gen. Manager; George J. Green, Executive V-Pres., Raymond J. Petersen, Executive V-Pres.; Thomas J. Hughes, V-Pres. & Resident Controller; William S. Campbell, V-Pres., Dir. of Circulation. © 1985 by The Hearst Corporation, all rights reserved. The magazine is not responsible for unsolicited manuscripts; none will be returned unless accompanied by return postage and envelope. Address manuscripts to The Editor, House Beautiful, 1700 Broadway, New York, NY 10019. The following trademarks registered in U.S. Patent Office: House Beautiful, House Beautiful Building Manual, House Beautiful's Gardening and Outdoor Living, House Beautiful's Home Decorating, House Beautiful's Home Remodeling, House and Plans, and Good Buys. Second-class postage paid at New York, N.Y., and additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Printed in the U.S.A.

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DECORATING AND DESIGN

On Decorating and Design 17
An American visionary's quest for the "truthful" home

Austrian Country 57
Old-world style revived by a new generation

A House for Today 68
New Pace Setter Home with romantic traditional touches

Gothic Revival in Mississippi 78
A house museum offers a glimpse of a simpler life

Barrett's Believe It or Not 90
Playful decorating using trompe l'oeil paint techniques

Sleight of Hand 94
Inspired bargain-hunting transforms a summer cottage

GARDENING

A Month of Roses 86
Lee Bailey explains how to make your own potpourri

Garden Guide 201

FOOD AND ENTERTAINING

A Taste of Japan 105
When East meets West the results are light, stylish and delicious

Entertaining Plus 110

Wine and Good Spirits 112

Kitchen Essentials 115

Microwave Corner 116

Quick Cook 118

YOUR FIRST HOUSE BEAUTIFUL

See listing on separate table of contents for a special supplement on everything you need to know about owning and decorating your first home 131

REGULAR FEATURES

Thinking Aloud 13

HB Marketplace 22

View From Thornhill Farm 24

HB Lookout 26

At Home With Crafts 38

Travel 47

Your Collectibles 101

Where to Find It 103

Product Information 206

Window Shopping 223

Pace Setter Stores 238



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THINKING ALOUD

HAVING A SENSE OF HUMOR CAN BE GOOD FOR YOUR HEALTH *AND* YOUR DECORATING



It's often the delightfully unexpected twists, the uninhibited touches of humor, that make a room sparkle. One who knows this precept well is executive editor Margaret Kennedy, the eye behind many of the lighthearted rooms in this issue. Here she shares her thoughts on the subject of good-humored attitudes.

—JoAnn Barwick, Editor

Bits and pieces of unconnected information have been playing games inside my head: the fact that having a sense of humor is good for your health, that decorating could do with less seriousness, that gardeners enjoy long lives. . . .

Recently, several scientific studies have suggested that happier people live longer, that love, hope, laughter, playfulness and creativity actually make us healthier. In other words, humor heals.

In *Anatomy of an Illness* (Norton, 1979), Norman Cousins pointed out how affirmative emotions have a positive effect on body chemistry. His own laughter, induced by a regimen of watching his favorite Marx brothers movies, caused that one-in-500 chance for survival to be his.

Georgina Fairholme knows that keeping her sense of humor fine-tuned is a prerequisite for success in her profession of decorating. She had real fun doing up her little Connecticut weekend house *(pages 94 to 99)*: from pasting magazine cutouts of animals, flowers and jewelry onto a chest to give it personality and make her smile . . . to the inner smile experienced when a guest admires what she knows to be a transformed bargain.

The sudden popularity of trompe l'oeil painting in our homes is another gesture toward lightheartedness. David Barrett pulled out all the stops when he created a fantasy room *(pages 90 to 93)* with the enchantment of surprise everywhere. From the stack of rope-tied trunks that hides the TV to the painted-on curtains, he had a good time doing the room and, seeing it, we are charmed.

What charmed me on a recent trip to Los Angeles was the fantasy of the movies that spills over into reality. The exaggerated Hollywood sense that *anything* is possible makes me feel that we need more of this playfulness at home.

What strikes us first about so many historic houses open to the public is their frozen quality; all the gaiety of living seems to have been banished from them. In an effort to combat this lifelessness, V.A. Patterson, curator of the Manship House *(pages 78 to 85)*, tries for the special feeling that the owners have just stepped away. Summer is observed as it once was, by removing the heavy draperies and wintry rugs, and hanging lacy curtains, putting down straw matting and covering the furniture with loose slipcovers. A visitor can feel the cooling powers of "summer dress" and experience the wisdom of this pre-air-conditioning approach to coping with summer's heat. Put in the mood of former, more carefree times, one might even hear the laughter that once rang through the rooms.

The happiness Lee Bailey finds in his garden is conveyed in his new gardening book, written with the joy of discovery on every page and a disarming way of encouraging a budding gardener with the advice that "If I can do it, you can." His chapter on roses *(pages 86 to 89)* opens with a childhood memory that will make you grin.

Do gardeners live longer? Eleanor Perenyi thinks so. In *Green Thoughts* (Random House, 1981), her account of her gardening experiences, she presents a list of illustrious long-lived gardeners. It includes the Roman botanist Antonius Castor, who lived to be over 100; Thomas Jefferson, 83; Frederick Law Olmsted, 81; and Gertrude Jekyll, 89.

Everyone seems to be gardening again. The New York Flower Show was revived after a 15-year absence, and the Philadelphia Flower Show, with an attendance of 240,000, is the largest of its kind in the world. Both shows drew mobs. Gardening involves hope, a sense of humor to cope with the vagaries of nature, an involvement with the earth that approaches the fun of childhood mud pies and the satisfaction of creativity. The physical labor involved demands fitness and the whole process eases the stress of our busy lives. Our rediscovery of its pleasures appears to be good for our health.

Does this mean that a gardener in a trompe l'oeiled Hollywood house who laughs a lot will surely outlive us all?■

Margaret S. Kennedy

Margaret Kennedy
Executive Editor

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By WILLIAM HOUSEMAN

Among the notable tastemakers in American history, probably none has ever topped Andrew Jackson Downing for either the ambitiousness of his guiding vision or his powers of persuasion. It may seem an improbable idea to swallow today, but once upon a time, thanks mainly to A. J. Downing's passionate persistence, most Americans were pleased to think their lives could be transformed simply by living in a particular kind of country cottage. In purest essence, Downing expressed his *beau ideal* this way: "When smiling lawns and tasteful cottages begin to embellish a country, we know that order and culture are established."



This engraving of an Italian-style villa "situated in the suburbs of London" is from Downing's *Architecture of Country Houses.*

Strictly speaking, Downing didn't "know" any such thing. He did, however, command the eloquence of a true believer to convert his countrymen to the view that "a good house" can, and should, embody the noblest of moral influences. He didn't mean just any serviceable roof over one's head, but "a fitting, tasteful, and significant dwelling." The Manship house *(pictured and described on pages 78 to 85)* is a living example of Downing's vision and how it was altered to suit a Deep South location.

He was a nurseryman by family training and, by vocational extension, a combination landscape gardener-architect. But he gained lasting celebrity as the writer of best-selling books in a subject of seemingly marginal promise. His first book, *A Treatise on the Theory and Practice of Landscape Gardening, Adapted to North America,* was published in 1841 when he was 26. Despite its bone-dry title, it was written in a winsome style that any green-thumbed amateur could appreciate. It went into several revised editions and, as with his other books produced in the remaining 10 years of his short life, Downing was acclaimed by professionals and read avidly on both sides of the Atlantic.

Of all his writing, his last book, *The Architecture of Country Houses* (source of the design from which the Manship house was adapted), must have been especially welcome to an emerging but aesthetically wobbly middle class. For it was not only a bonanza of domestic architecture—it contained graphic designs for 13 cottages, 7 farmhouses and 14 villas; it also offered the author's considered opinions as to what constitutes the good life. For example, in his opening chapter, "On the Real Meaning of Architecture," Downing presumes to instruct the uninitiated in such weighty abstractions as "Absolute Beauty," "Proportion, Symmetry, Variety, Harmony, Unity, etc.," and all manner of truth: "General truth, Local truth, Specific truth, Truthfulness in Materials, etc."

But contrary to what such heavy philosophical baggage might suggest, Downing was not interested in converting a frontier society into an effete think-tank. Rather like the late James Beard, who taught contemporary Americans not to be afraid of gourmet cooking, Downing counseled Victorian Americans to embrace the principles of rural architecture for the personal enrichment such revealed knowledge would bring them. Of course, he was much too elegant an intellectual to believe in the perfectibility of man; yet he did argue that if any worldly agent could improve the lot of ordinary folks, none could make a higher claim than what was commonly known then as the "house beautiful."

In his preface to *The Architecture of Country Houses,* he expressed a confidence in the moral clout of country cottages that bordered on the metaphysical. "Much of that feverish unrest and want of balance between the desire and the fulfillment of life," he wrote, "is calmed and adjusted by the pursuit of tastes which result in making a little world of the family home, where truthfulness, beauty, and order have the largest dominion."

Downing deserves credit for the bravado with which he tackled architecture's thorniest subject: the question of style. (Indeed, we in the 1980s are only now emerging from one of history's longest stylistic voids, a span of over half a century during which architects did not draw upon civilization's reservoir of traditional design values, did not even discuss them, and in fact behaved as if they were a pox to be rigorously avoided.)

In his books, which are still available in some libraries and specialized bookshops, Downing felt it necessary to educate his readers in the importance of picking the right style for whatever dwelling they had in mind. He stressed that a country cottage should be different

(Continued on page 204)

Introducing...



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IRELAND
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There's *Brigitte,* of France, attired in traditional dress that features a ruffled bonnet, lovely pinafore and a dress with elegant lacework. *Carmen,* of Spain, will wear a bright red dress with ruffled flounces as well as a matching *serape.*

Suisan, of Scotland, will be clad in a traditional tartan kilt and Highland hat. *Abigail,* of the United States, will be dressed in the Colonial style: a bright red bonnet with matching apron, and a flowered dress which she would probably have sewn herself.

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Garden Finery

These romantic garden benches are more durable, more weather-resistant than their antecedents



Scalioped or curly or gracefully rounded, any of these garden seats would strike just the right mood in a romantic English garden or an old-fashioned American one. The wrought iron settee and the tree bench were, in fact, inspired by Victorian styles, and the slat-back bench is a reproduction of one designed by Edwin Lutyens, the architect who collaborated with Gertrude Jekyll on her famous gardens. These benches have enormous advantages over their prototypes, however, because they are completely weather-resistant. The tree bench, for example, is made of solid mahogany with a baked-on polyurethane finish. Shown here with a two-foot center opening, the bench can be ordered to



fit larger and smaller trees; $2,900 by Weatherend Estate Furniture, available at Lord & Taylor. The settee has a zinc primer and three coats of enamel paint; $300 from Lyon Shaw. Mr. Lutyens's design of solid mahogany has oil-base enamel finish; $1,795 from Clapper's. Made of moisture-resistant redwood, the classic French planter is $495 from Nabel's. The only piece that should be protected from rain, the hooded wicker bath chaise, will not be harmed by dew. Copied from beach club chairs of the '20s and '30s, it comes with its own chintz-covered cushions; $1,650 from Lord & Taylor. Antique trug basket; $125 from Howard Kaplan. Backdrop custom-painted by Becky Franco. ■

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Editor JACQUELINE COSTA

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VIEW FROM THORNHILL FARM



By DEE HARDIE

Marriage vows, as we all know, have changed considerably. Some couples omit a word here and there from the traditional service, others write their own. My new friend Clara claims that *long* before the wedding she made our good friend James promise to love, honor—and put his old sofa in storage.

And he did . . . a true declaration of love as he had bought the sofa at an auction, then later saw a similar one in an antiques shop for twice the price. No wonder he was pleased with himself. But Clara had other ideas—and other sofas.

Both have been married before, both are collectors. And we were all thrilled that they had found each other. But *no one* ever gave a thought to whether their furniture would marry as well as they did.

And although her canopied four-poster is now in the bedroom where once was his king-sized modern, Clara admits it wasn't exactly a bed of roses. It took months to decorate and unite two households of furniture.

Their apartment, originally James's, has high 1843 walls, ceiling trim of plaster garlands, and is on Mount Vernon Place, which Henry James once called the "parlour" of Baltimore. It still is, with fine town houses framing an 1815 column with George Washington on top, in a toga. A far cry from Thornhill Farm, it is a lovely place to go when invited for dinner.

"How about Friday at six-thirty?" asked Clara on the phone. I could hardly wait! I knew she had spent six weeks with housepainters, but still felt a bachelor apartment of such stature would be a hard domain to invade, much less decorate. But once we entered the door, I knew Clara had raised her own flag.

James's extraordinary collection of English paintings still dominates the high walls, but the rooms are now softened. There's a woman's warmth, a woman's touch.

Clara had certainly made a difference, and I told James just that. "Does that mean, Dee," he teased, "that I can't invite friends up to see my etchings anymore? Now it's to see a woman's *touch*?"

Later in the kitchen, now filled with her cookbooks, her china, Clara confessed her views had changed as well. "Living alone, I was accustomed to having my own way. Move a table there, and that's where it stayed. *Now* we have discussions. James wants to be in on every decision. Even about borders on curtains," she giggled. "Can you imagine?"

I had to admit to being a little envious, and I told her I thought it all sounded very romantic. Together they had put their furniture in place, as well as their marriage. And everything was beaming—the furniture with polish, the hosts with happiness.

A first marriage, a friend once told me, was like the first waffle because you never know how it will turn out. After being with Clara and James I realized a second marriage is more like changing gears gracefully. And to love, honor—and compromise.■


Ralph Lauren
Home Collection



THE BEAT OF SUMMER . . . from easy chairs to biking tours and fair-weather events, plus new views of an Amish barn-raising and Bill Cosby as collector!

LOUNGE WARES

You supply the sunglasses—we have the tunes (thanks to a peppermint-green Sharp radio-cassette player, $100) and the best poolside seats. *Above, from the left:* webbed chaise,$560,Tropitone; teak recliner, $2,800, McGuire; Bolero chair, $195, Brown Jordan; yellow sling chair, available in 17 colors, $500, Woodard. For riveting beach reading: Mary Gordon's *Men and Angels* (Random House, $17).



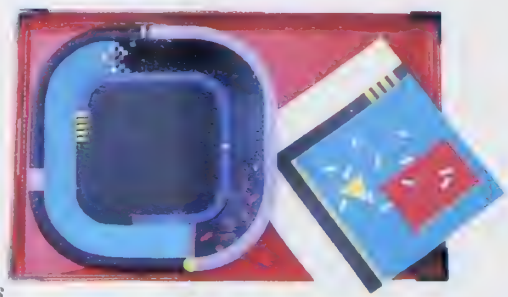




PHOTO OF FURNITURE BY VINCENT LEE
PHOTO OF TABLEWARE BY ELIZABETH HATHON

RED HOT ITEMS

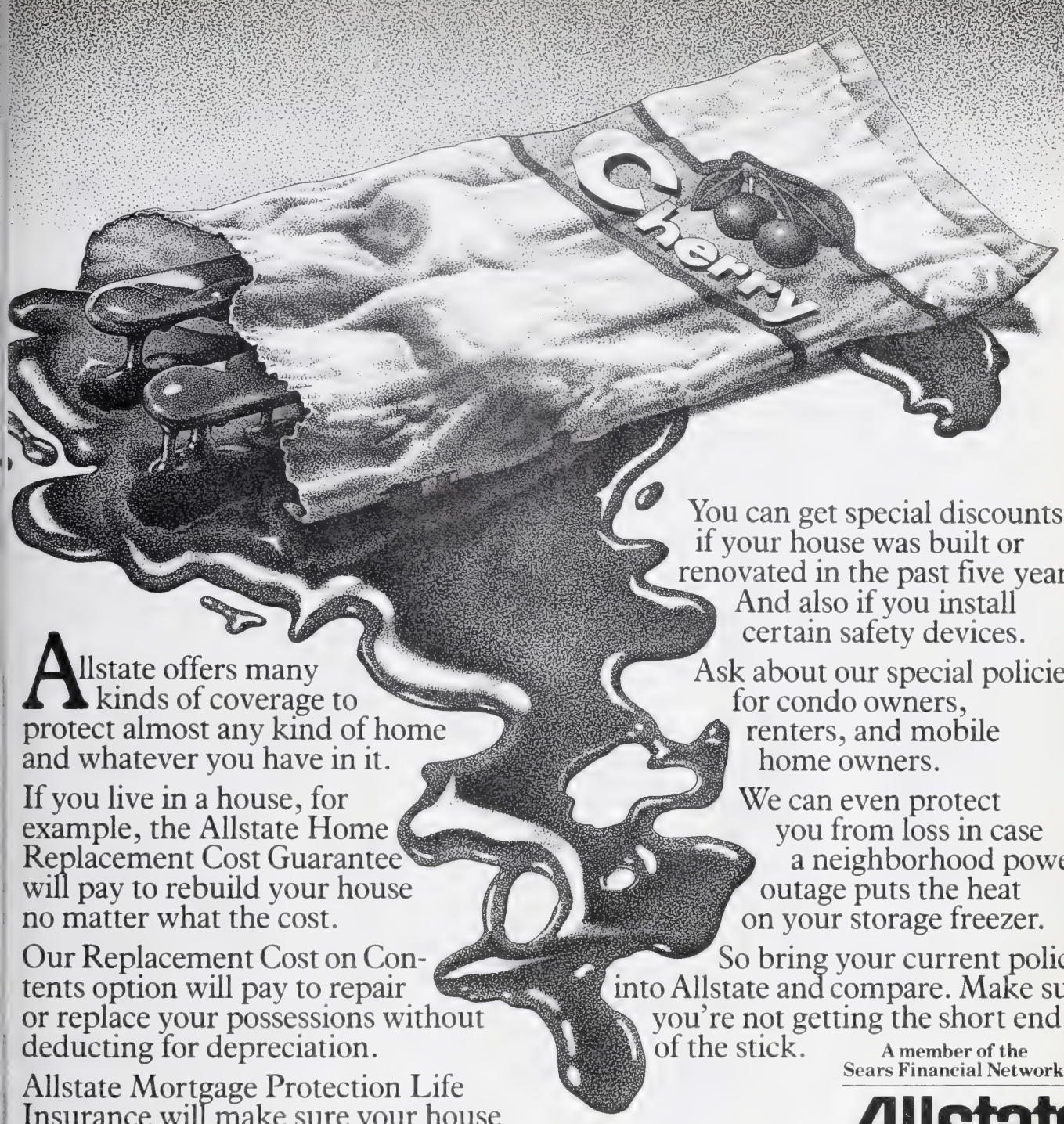
Fire up your entertaining palette with the hottest new graphics *(left)*—"Sunburst" ice bucket, $55; lacquerlike plastic tray, $43 for two; glasses, $17 for four; and coasters, $21 for six—all infused with Memphis-like energy by Georges Briard. Hallmark has also caught this new wave spirit with its vibrant square paper plates and napkins. For more fireworks for your entertaining plans, turn to Julee Rosso and Sheila Lukins's idea-packed *Silver Palate Good Times Cookbook* (Workman, $12). Their summer tempters: porch brunches, mesquite grills and garden-to-table salads.

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Pedal your way to health—and scenic destinations—along the coast of Maine, through Vermont's farm country or lake region. Your guide: Vermont Country Cyclers, Box 145-7, Waterbury Center, VT 05677. Write for a free brochure on their two- to five-day tours, $149 to $479; bike rental extra. Or, if you care to blaze your own trail through the California or French wine country, consult brochures by Grape Expeditions. For routes through Cape Cod, Boston, Long Island and more, refer to the *Short Bike Rides* series (Globe Pequot Press, $4.95 to $9.95); for California read *L.A. Bike Rides* (Chronicle Books, $8).►

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HB LOOKOUT

THREE BRAVOS!

In *Italian Style* (Crown, $35) authors Catherine Sabino and Angelo Tondini celebrate interior design from the palaces of the renaissance to the amusing furniture of Memphis and significant movements in between. Divided into three sections—traditional, modern and avant-garde—the book covers such diverse Italian dwellings as restored castles, remodeled farmhouses and city apartments. Photographs, text and source list of furniture available in the USA make this a three-star addition to books on style.





NOT TO BE MISSED . . .

The scene stealer at the Metropolitan Museum of Art's latest period room may well be the ceiling *(above)* with many-colored moldings and gold stenciling by Robert Jackson. The Renaissance Revival room, rescued from a house in Meriden, CT, opens in NYC, May 29. • The Great American Quilt Contest, launched by the Museum of American Folk Art, is on! Winners' works will be shown at a gala festival in 1986. For details, call (800) 227-3800.



HOME WORKOUT

Row, pedal or rebound your way to a better body—*Patrick Netter's High-Tech Fitness* (Workman, $13) surveys the latest equipment *and* exercise routines. Prices are included along with tips on designing a home gym. One high-tech option: the AMF Benchmark 920 Rower, $595 (*left*), with a pulley-operated handlebar instead of oars and an electric monitor that shows how many calories you've burned and the distance traveled. ►

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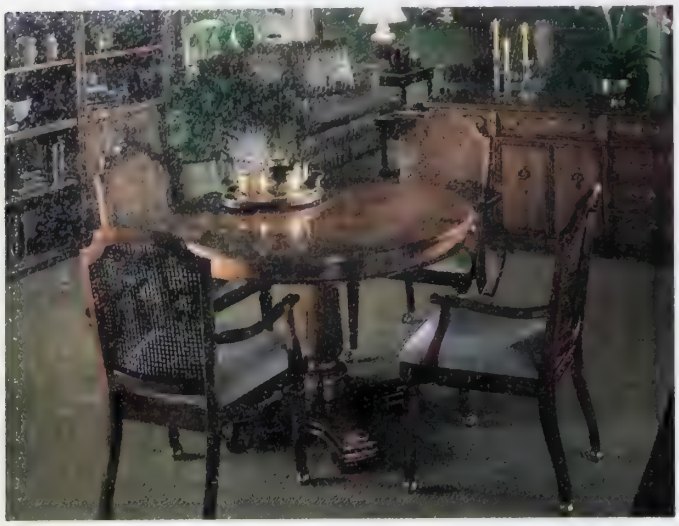
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HB LOOKOUT



COSBY, THE CONNOISSEUR

Bill Cosby turns serious when it comes to great American antiques. He and his off-screen wife, Camille, collect presents for each other at Sotheby's, and their passion for quality is reflected on the top-rated Cosby show, set designed by Garvin Eddy. Though the wear of TV necessitated reproduction Queen Anne chairs *(above)*, the Regency chest *(over sofa)* is antique. Art includes works by Cosby favorites Varnette Honeywood and Anthony Quinn.



WITNESS TO A BARN RAISING

The film *Witness* offers a rare entrée into the secluded world of the Amish, from barn raisings *(above)* to a quilting bee (filmed with a quilt-in-progress borrowed from an Amish woman). For interior authenticity, set designer John Anderson shopped like an Amish man at Lancaster County auctions and Amish stores (for plain china and green roller window blinds). Production designer Stan Jolley removed light fixtures and even closets—"the Amish hang their few garments on peg racks," he says. After the filming, props were re-auctioned. The wood stove found a new home with *Witness* star Harrison Ford.



FURNITURE FROM THE RAJ

If you were an Englishman in turn-of-the century India, you may well have napped in a cane seat *(above)* while on your veranda or in the first class waiting room of a train station. The key to the chair's comfort: arm extenders that swing out and cross to become footrests. Furniture made in India for the British is the specialty of David Gruber whose NYC gallery also shows ingeniously engineered portable four-poster beds and stackable campaign desks, used by British civil servants on their tours of duty, as well as English-style furniture with unexpected Indian carvings. Gruber Porter Associates, 25 Park Place, NYC 10007; (212) 962-4400.►

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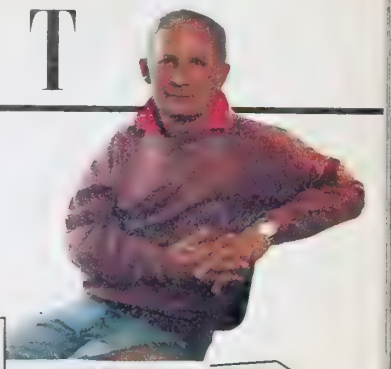
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MODERNISTS' POST

Artafax, a handsome new resource for modern design classics, is the Westport, Conn., gallery of two sharp men named Michael—Schwartz *(left)* and Friedman—whose functional household items are of the caliber found at the Museum of Modern Art's NYC store. To wit, reasonably priced desk accessories, hardware (under $25) and furnishings from cottage-type industries here and abroad.



BOTANICAL BILL

Breaking into the leagues of Redouté, Thornton and the old botanical masters is Bill Goldsmith, the first contemporary artist ever given a show (through June 7) by the print gallery Graham-Arader, 23 E. 74th St., NYC. Mr. Goldsmith, who is equally talented as a design consultant, works in media ranging from watercolors ($750 to $2,500) and excellently reproduced collotypes ($300) to a two-tulip lithographed poster *(inset),* $20 ppd. from Triton Press.



PHOTO OF MICHAEL SCHWARTZ AND FRIEDMAN IN ARTAFAX GALLERY BY WILLIAM B. SLITZ.

PHOTO OF JUDITH JAMISON BY SUSAN COOK

JAMISON'S CULINARY FEAT

When Judith Jamison is not choreographing for the Alvin Ailey American Dance Theater, she's performing as a baker of down-home pies, delivering her goods to Macy's NYC gourmet shop where they've been selling like hotcakes. It was her mother's sweet-potato pie laced with raisins and spices that launched Jamison's Choice Ltd., a creative enterprise based on handed-down recipes from several generations. The dancer's next move may well be a cookbook. ■

Editor CAROL COOPER GAREY *Coordinator* CLAIRE WHITCOMB

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FILET CROCHET ADDS A PERSONAL TOUCH TO DECORATING. FIND IT AT THRIFT SHOPS OR MAKE IT FROM OUR INSTRUCTIONS.

By LESLIE LINSLEY

As a craft writer and designer, I am always looking for beautiful handcrafted accessories to add to my collection. Over the years many handmade items have been improved upon by modern designers who add their talents to the crafting techniques. However, this doesn't seem to be the case with filet crochet. Our grandmothers and great-grandmothers had the time and patience to create some of the most exquisite crochet edgings for towels, tablecloths, pillowcases, aprons and even borders for kitchen cupboards. Rarely does one find such fine, lacy handwork as dates back to the early part of the century. Few of us since have had the patience to pursue this exacting craft.



Part of the author's collection of crochet-edged linens. To make towel edging (*bottom center*), see instructions on page 40.

I have often stumbled upon filet crochet treasures at flea markets, garage sales and thrift shops. Last summer, at an auction on Nantucket, the contents of a 200-year-old house were offered. There, for $15, I acquired a box containing assorted linens edged with delicate filet crochet borders. I have since turned them into pillowcases, stitched runners together to create a tablecloth and have made sachets and accent pillows from the best parts of soiled or torn remnants. Some edgings were added to enhance guest towels.

Crochet is a French word meaning "little hook." Filet crochet is a series of stitches made with the finest thread and the finest hook. The stitches form a delicate, lacy web interrupted by solid stitches at evenly spaced intervals to create a design motif.

The craft of crochet dates back to 16th-century Italy, later spreading to Spain and Ireland where the finest crochet work was sold for famine relief. In England, when Queen Victoria was given a gift of crochet-edged table linens, they quickly became the rage of high society. Suitors brought crochet gifts to win the hearts of young women and it was unthinkable to christen a baby in anything but a crochet dress.

Crochet reached America in the 19th and early 20th centuries through the pages of a magazine, *Godey's Lady's Book*. Once they took to it, American women began to create new designs, fashioning flowers, stars, pineapples and appliqué patterns so familiar to them in quilting. These patterns and designs created in the early part of the century are as beautifully at home with today's decorating styles as they were then.

The crisp country elegance of lace-edged accessories lends character to a room, suggesting a warm and inviting environment. Just as quilts have taken a place of importance on tables as well as beds and walls, lavishly edged linen tablecloths and runners are spread on pine harvest tables and sideboards for dramatic contrast and a touch of gentility. White towels with ecru or white filet crochet edgings add to the look of luxury. From cottages to castles, nostalgia with a Victorian accent is easy to come by with a profusion of lace-trimmed pillows atop plump down comforters or a finely crocheted bedspread.

It's easy enough to change your environment without major purchases. Whenever I feel the need for change, I make everything snowy white. Out come all the crocheted linens to cover tabletops, chair backs and windows. All colorful accessories are tucked away and only natural textures such as baskets and pottery remain. The table is set with white china, candlesticks and candles. Delicate baby's breath, tulips and freesia fill glass or white porcelain vases, bowls and pitchers. The green stems and leaves of the flowers are the only color relief, creating a wonderfully serene and elegant environment. Guest towels with crochet edges replace the everyday hand towels, and lily of the valley soap scents the air.

If you don't have an attic filled with grandmother's crocheted linens, don't be dismayed. Many stores carry antique linens and borders; some can be ordered by mail. However, if you'd like to make an edging for a pillowcase, towels or a runner, it isn't difficult to get started.

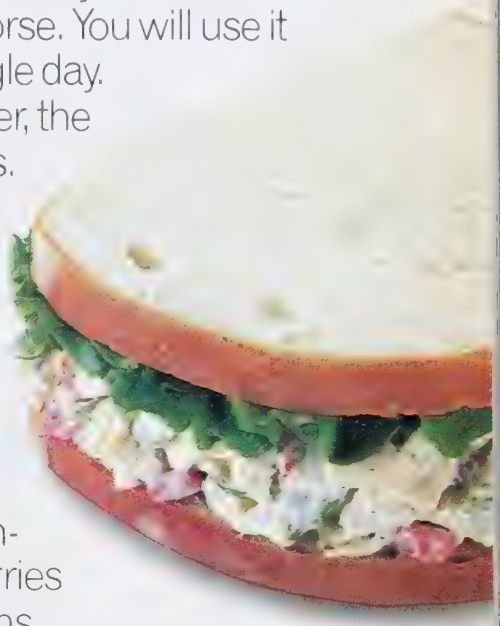
(Continued on page 40)

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For instance, the chicken salad sandwich you see here. A Cuisinart food processor chopped the chicken, made the fresh mayonnaise, even kneaded the bread. It sliced the meat and julienned the vegetables for the beef stir fry. It sliced the strawberries for topping the yogurt. And it mixed the batter for the muffins.

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CRAFTS

Continued from page 38

While traveling in the south of France I acquired aprons, bodices and pillow shams that would be impossible to duplicate at any cost. The instructions that follow will produce delightful scalloped motifs for two versions of the delicate towel edge shown in the photograph on page 38. Make each edging as long as needed.

Filet Crochet Glossary

beg	begin or beginning
ch	chain
dc	double crochet
dec	decrease
dtr	double triple crochet
hdc	half double crochet
inc	increase
lp	loop
pat	pattern
rep	repeat
rnd	round
sc	single crochet
sk	skip
sl	slip
sp	space
st	stitch
thru	through
tog	together
tr	triple
yo	yarn over hook
*	indicates that a group of stitches must be repeated the specified number of times. For example, *(ch 3, sc in next sp) 7 times

The following is from *Quick and Easy Knit & Crochet*. Copyright © 1983 by Leslie Linsley, published by St. Martin's/Marek Press. Reprinted by permission

Edging A (complete)

Using size 20 thread and size 9 hook make a chain long enough for your item.

Row 1: Sc in 2nd ch from hook and in each ch across, having a number of sc divisible by 16 plus 8. Ch 4 and turn.

Row 2: Holding back the last loop of each tr on the hook, make tr in next 3 sc, yo and draw thru all lps on hook (first cluster made), * ch 3; hold back on hook last lp of each tr, tr in next 4 sc, yo and draw thru all lps on hook (cluster made). Rep from * across. Ch 1, turn.

Row 3: Sl st in next sp, ch 1, sc in same sp, * ch 1, sk next sp; in next sp make (dtr, ch 1) 8 times and dtr; ch 1, skip the next sp, sc in next sp. Rep from * across, sl st to end of last cluster tip. Ch 5 and turn.

Row 4: Skip next dtr, sc in next sp, *(ch 3, sc in next sp) 7 times; ch 2; sk next dtr and next sc and following dtr; sc in next sp. Rep from * across and end last rep with ch 5 rather than ch 2, sl st in tip of last cluster. Fasten off.

Edging B (modified)

Using Perle #8 and steel hook #2 make a ch the length required with the number of chains divisible by 3 plus 1; Ch 2, turn.

Row 1: 1 dc in 4th ch from hook, 1 dc in each ch to end.

Row 2: *Ch 3, sk next 2 dc, 1 dc in next dc. Repeat from * to end.

Row 3: Ch 3 (to equal 1 dc) and 7 dc in first sp. * 1 sc in next sp, 8 dc in next sp. Repeat from *, ending 1 sc in last sp. Fasten off.

Finish: Position the edging on your item and stitch it along sides and top edges. Tack here and there to hold in place. ■

Presenting...

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A magnificent pewter sculpture of one of the greatest moments in American history

e ground of liberty must be gained by inches," wrote mas Jefferson during the Revolutionary War. In World II, Jefferson's wisdom proved itself on Iwo Jima. Thou- ls of brave Americans gave their lives to wrest that small d from our enemies. When, after four days of fierce courageous battle, they finally took the tallest moun- on "Iwo", five Marines and one Navy corpsman strained ise the Stars and Stripes. This epic moment, captured ilm by Associated Press photographer Joe Rosenthal, ecome a symbol of American heroism and pride.

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Shown much smaller than actual size of 9 inches in height.

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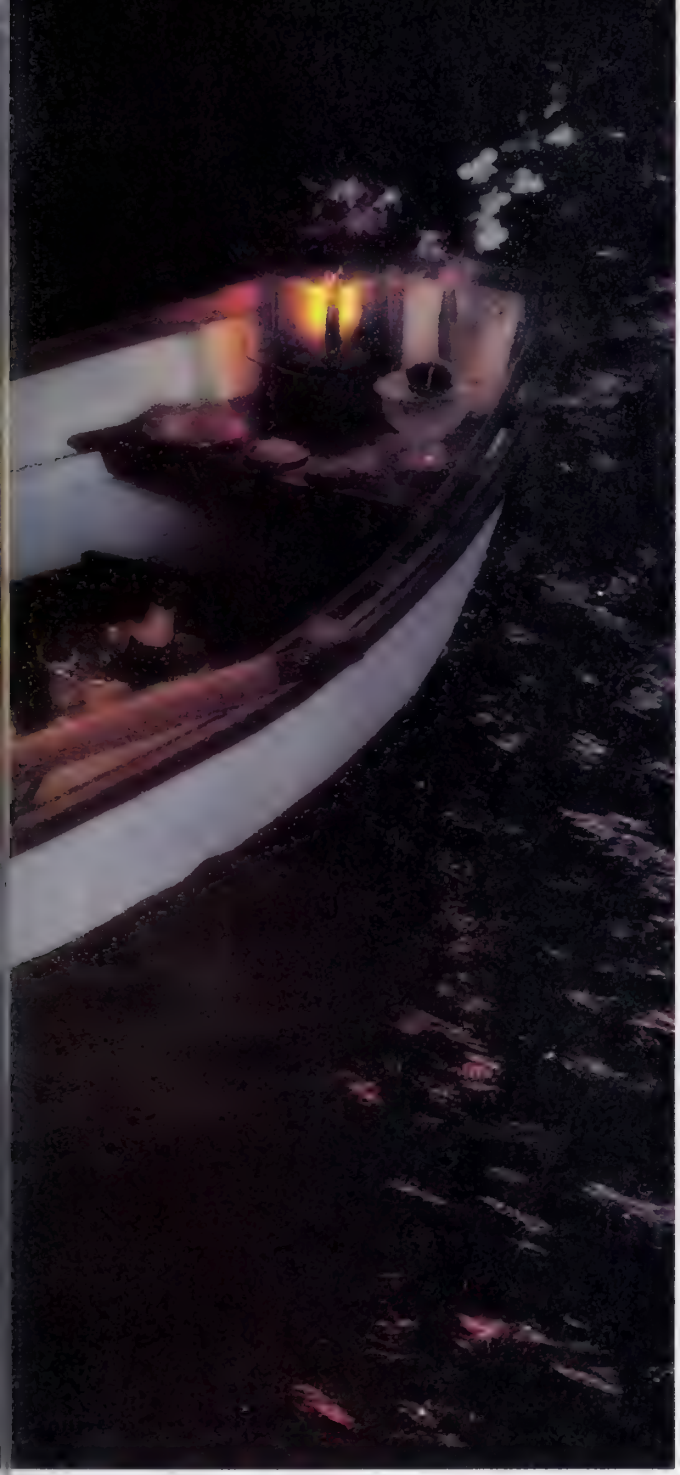
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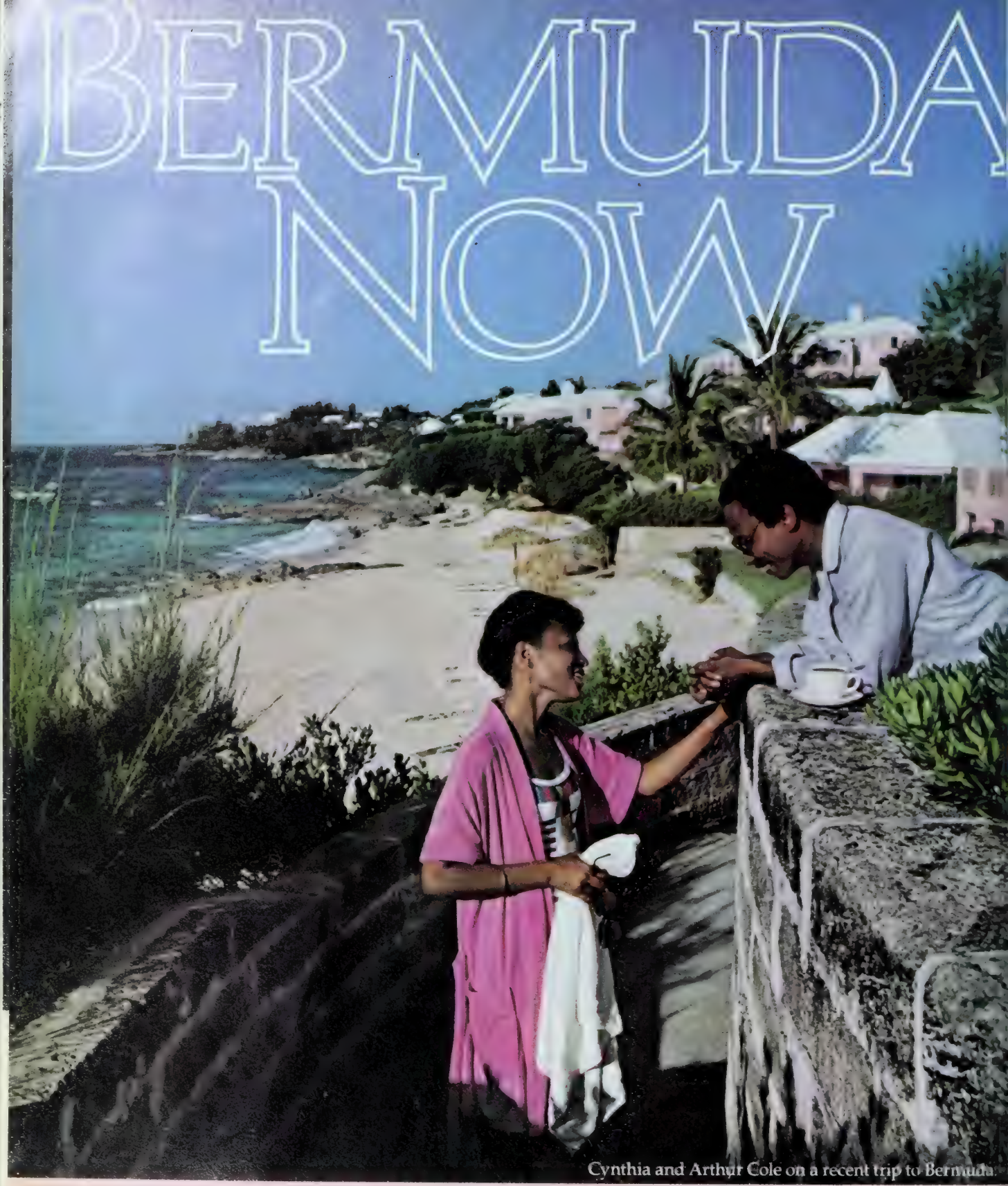
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AUSTRIANS ENJOY THEIR PLEASURES CLOSE-TO-THE-EARTH. THEIR WINE-TASTING TAVERNS, CALLED *HEURIGER*, ARE CHARACTERISTIC OF AUSTRIA'S COUNTRY STYLE.

You can't help but feel the pride of a centuries-old national tradition being carried on as you travel through Austria. That pride is evident in the new care and interest being taken in Austria's lovely old things: the growing number of open-air museums that document rural building styles; the return of modern-day craftsmen to traditional methods of woodworking, ceramic and textile design; the flourishing inns and restaurants that feature the old-world flavor of Grandmother's cooking. Right now it's all center stage. From the popular resorts of Innsbruck to the just-being-discovered charms of Graz there is enough in Austria to satisfy even the most widely traveled devotees of rustic traditions—what we call the International Country Style.



A country inn in the *Heurige* style in the Vienna Woods, Post-Schänke features traditional old-world cooking with recipes culled from the early 19th century. Furnishings have all been restored by its owners.

FOOD AND WINE

Lovers of local and traditional wines will adore the *Heurigen* system that flourishes on the outskirts of Vienna. According to Austrian-based writer Nino Lo Bello, there are about 60,000 vineyards in Austria, most of them in the eastern part of the country, and much of that along the Danube. About 87 percent of Austria's output is white wine, the remainder red and rosé types. The tradition of the *Heurigen*—family-owned and run taverns—will have great appeal to those looking for a close-to-the-earth experience. In the Baden area about 15 miles south of Vienna and in the Grinzing neighborhood with its typical Viennese music, the tourists come in droves during the summer months. The Viennese themselves frequent these places year-round. *Heurige* wines include mostly whites such as Grüner Veltliner, Rheinriesling, Weisser Burgunder, Müller-Thurgau and Traminer, which is popular in America.

The genuine *Heuriger* can be identified by a sprig of pine hung above the door and a small plaque informing the passerby that the wine grower serves wine on the premises. Viennese law stipulates that only establishments that grow their wine entirely in Vienna or the surrounding local districts may call themselves *Heuriger*. Apart from wine, they also serve various kinds of food from a buffet. Most people have their own favorites so be sure to find out what your Viennese friends think is the best. It should be pointed out, however, that since most of the *Heurigen* tavern owners are vintners, they are not expected nor are they entitled to provide all the facilities you would expect from an inn or restaurant. Cold roast goose, smoked ham, salami and cheese is the traditional fare and most establishments serve at least these.

Two "musts" in Vienna: **Demel**, Vienna's most famous coffeehouse whose doors have been open since 1887, with its rococo rooms and its Regency furniture. And, if you don't have time to dine in one of its private dining rooms, at least have a cup of coffee in the newly fitted coffee bar of the **Hotel Sacher**, opposite the Vienna State Opera House. Since Vienna was once the hub of a far-flung empire Viennese cuisine today treats as its own dishes whose origins lie in what is now Hungary, northern Italy, Czechoslovakia and the Balkans. Restaurants range, as you would expect, from the formal four-star "drop-dead" style to the informal *Heurigen* on the outskirts of town. In Vienna, as in Italy, it's almost impossible to have a poor meal.

IN THE TYROL

Traveling west to east your trip to Austria could begin in Feldkirch just east of the Swiss border and south of Lake Constance. A two-and-a-half-hour drive from Innsbruck, Feldkirch is less expensive, less crowded, its scenery more spec-

(Continued on page 49)



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Continued from page 47

tacular than Innsbruck's (until you start moving east). **Schloss Amberg**, while it has no restaurant, is a very nice place to stay. It is a privately owned inn with fine views about a half-hour northeast of Feldkirch. Or you could stay in Pätsch, outside Innsbruck, at the very glamorous **Hotel Grünwalderhof** whose Alpine style blends charm and sophistication. Your goal: **The Tyrolean Folk Museum**, which will serve as your blueprint throughout your trip. This small jewel of a museum houses the contents of several local 16th- and 17th-century farmhouses: from cooking utensils to dowry linens, from *schnaps* casters to lovely old glass. Be sure to pick up the pocket-sized catalog to serve as a handy reference guide as you travel further east. The catalog will help you take in the subtle changes of stylized expression of hand-decorated furnishings you'll be seeing again and again.

Innsbruck is famous for its late Gothic **Old Town** with decorated house fronts, handsome doorways, bay windows and an arcaded shopping street with beautifully decorated shops and, of course, its deliciously cozy coffeehouses. You'll want to take the train that makes the Kitzbühel run from Innsbruck to Salzburg to see some of the most glorious scenery anywhere in the world. The snowy Alps rise above craggy, shadowed valleys in which little villages are nestled. As you approach Salzburg the land smoothes out a bit and handsome Bavarian farms whiz by your train windows.

OPEN-AIR MUSEUMS

Salzburg has an open-air museum at **Grossgmain.** Many Western countries are actively engaged in rescuing and preserving their national heritage as it is reflected in traditional rural design, and Austria is no exception. Austria's open-air musuems are collections of whole buildings built in the 17th, 18th and sometimes even the 16th centuries, that have been transported to new locales and arranged according to modern-day theories about early community planning. They include farmhouses, outbuildings, workshops, barns, mills, forges, smokehouses, kilns, chapels and sometimes the contents original to the building. Set in the country they offer a wide choice of sports you can pursue during a museum outing day trip: picnicking, backpacking, tennis, wildflower hunting, horseback riding, swimming and hiking.

THE SEASON IN SALZBURG

Salzburg is a magnet for music lovers during the last few weeks of summer when the Salzburg Summer Music Festival gets into full swing. Yes, the *beau monde* does descend, but during this heightened season some of the best of old-world Austrian tradition and style can still be glimpsed. At the operas and concerts it is still possible to see resident Austrians dressed in the very beautiful summer lodens characterized by brilliant but small flashes of color against sober taupes, grays and sages. **Zum Eulenspiegel**, the **Goldener Hirsch**, and in the nearby village of Anif, the **Hotel Friesacher**, are *the* pretty places to stay or dine. They're very expensive, but the ambience is infectious, and the people-watching is great fun. This year the music festival runs from July 26 to September 1.

There are some shops in and around Salzburg you shouldn't miss. The first is **Salzburger Blumenstube** owned and run by Inge Mayerhofer whose charming 17th-century farmhouse is featured in this issue *(pages 62 to 67)*. She makes flowers with linen, silk and velvet, and her arrangements vary from modest alpine nosegays to all-out extravagant masterpieces of scale and color. You'll also want to stop by **Salzburger Handdrucke**, Jordis & Sohn KG, for a wonderful selection of authentic Austrian fabrics. The designs are all taken from 200- and 300-year-old hand-carved blocks passed down from generation to generation. The fabrics are pure cotton, linen, wool and blends off the bolt or made up as curtains, tablecloths, napkins and upholstery fabrics. Prices are $18 to $30 a yard.

A short drive northeast of Salzburg brings you to **Gmunden** where the traditional Austrian **Gmundner Keramik** potteries manufacture the handsome green (and sometimes blue) and white swirl-striped earthenware *(featured on pages 58 to 61 of this issue)*. **Ludwig Beck** stores in Munich and New York City carry the Gmundner tableware, though you'll save substantially by buying it in Austria.

(Continued on page 50)



TRAVEL

Continued from page 49

COUNTRY INNS

One of the surprises in Austria is that some of the most unusual inns, those with centuries of tradition, are often found right in the middle of a city. Generally speaking these city-bred inns face the town square—a good tip to follow in any Austrian town of note throughout the Tyrol. If museums, fine shops and restaurants are an important part of your travel plans, an inn on the square is an ideal home base where Austrian hospitality is known for its warmth. Here's a tip from writer Margaret Zellers, whose *Austria, The Inn Way* (Geomedia Productions, Southport, Conn., $4.95) describes the wide variety of inns. Choose one with fewer than 20 rooms for maximum personal attention and service.

There really is a Vienna Woods. It's huge, about 25 miles square, and it surrounds almost half the city. And there is a highly regarded country inn to be enjoyed there called **Post-Schänke**. The introduction to the Post-Schänke's own cookbook claims that this restaurant/inn serves food that is rarely found, that this place is where Viennese know they can come for "grandmother's old-fashioned cooking." Each day of the week (except Mondays when the restaurant is closed) the menu reflects a traditional selection of dishes appropriate to that day: Tuesday is given over to meats, Wednesday to dumplings, Thursday to fresh-killed lamb or pork, Friday to various strudels.

HOW TO GET THERE

Write the Austrian National Tourist Office (500 Fifth Ave., New York, NY 10110) for more information about Austria's open-air museums and *Heurigen* or call (212) 944-6880. Museums are usually open until the end of October; *Heurigen* are open year-round.

Lufthansa German Airlines offers daily flights to Munich from New York and, via Frankfurt, from Chicago, Los Angeles, Dallas/Ft. Worth, Atlanta and seven other gateway cities. Munich is the capital of Bavaria and the gateway to the Austrian Alps. It's a 90-minute trip from Salzburg and only two hours from Innsbruck. Your travel agent has the Lufthansa "Holiday Collection Summer

(Continued on page 54)

"I couldn't live in a fancy house where you feel funny lazing around.



Charles S. White

People tell me how valuable my art and furniture are, but I never buy anything to sell it. I like them, period; that's why I live with them."

—James Caan



Architectural Digest is not just about architecture. Nor is it a digest. It has become what The Wall Street Journal called "the pre-eminent publication in the world of interior design."

As an interior design magazine, it is especially gratifying to us to be able to reveal the unique, and very private, ambiance of a home belonging to someone like James Caan.

Or Julia Child—who told us she was thrilled with "the splendid feature about our Cambridge home. We are absolutely delighted to have the copy, which we shall treasure the rest of our lives."

Or Diana Vreeland, who found our coverage of her home "too delightful for words..." She wrote, "How beautiful the whole magazine is."

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In addition, we seek out the private homes of such celebrities as Fred Astaire, Truman Capote, Mary Tyler Moore, Givenchy. And evoke with color camera and pen the grandeur of such historic houses as Sir Winston Churchill's Chartwell and North Carolina's Biltmore House.

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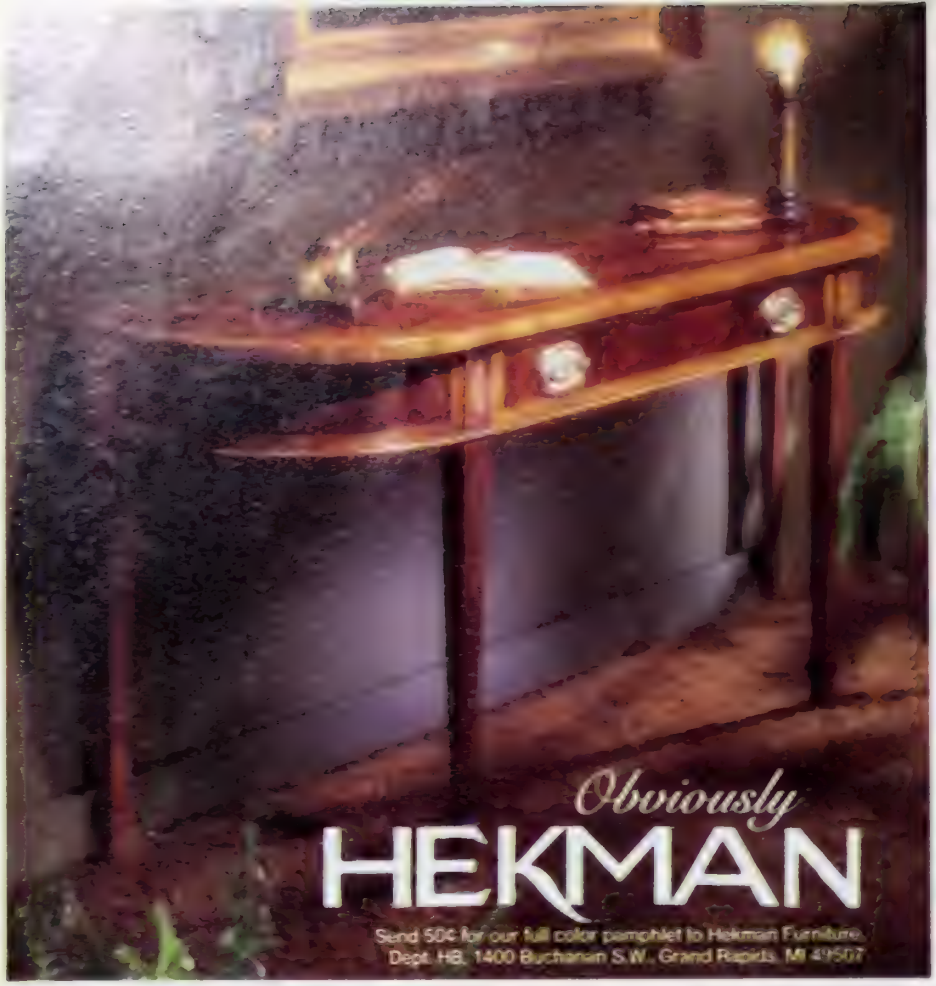
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TRAVEL

Continued from page 50

1985" brochure, a detailed, beautifully designed catalog from which you can plan either a Bavarian or a Tyrolean vacation. For example, the 14-day Sounds of Music tour which begins in Munich, visits Salzburg, the Bavarian Alps, Vienna and the Burgenland. Lufthansa also has a fly-drive program with Avis featuring special car rental rates that begin as low as $62 for five days. For a Bavarian vacation try the cozy inns and pensiones in the Wunderhotel program featured in Lufthansa's Holiday Collection.

A recent surge in popularity has hit Munich to the extent that advance bookings for guesthouses and hotels are essential. Except for Munich's two *Michelin Guide* three-star restaurants, Aubergine and Tantris, you won't need to make reservations. A traditional first-class vacation is well within reach for many travelers thanks to the continued strength of the dollar. **The Hotel Vier Jahreszeiten**, open since 1858, will be a good home base after your flight to Munich. The hotel's location in the center of Munich's Old Town adds a sense of romance and history to your surroundings. You can easily lose yourself wandering the winding streets just a step from the hotel's door. A rooftop pool is another attraction—a welcome respite after a long flight. The Hotel Vier Jahreszeiten is part of the Kempinski Hotel Group with hotels in Berlin, Frankfurt, Hamburg. Hotel Vier Jahreszeiten, Maximilianstrasse 17, Munich 22, 8000. Phone (089) 23 03 90 or contact your travel agent.

Munich itself is a city of interesting contrasts. Much of its architecture is of a rather southern character—dotted with Greek columns, Roman arches, Italian baroque facades and French stucco work. The city has many fine museums, and if you're having a Bavarian-Tyrolean adventure the one to see is the **Bavarian Nationalmuseum**, which presents a picture of Bavarian cultural history.

Two small, comfortable places to stay: **Gastehaus Englischer Garten**, opposite the English Garden, Liebergesellstrasse, 8. Phone 39-20-34. **The Hotel Wapler**, a hotel done in a rural style: hand-painted chests and armoires, bouquets of dried flowers, folk carvings. Breakfast buffet is included in the room rate. Schwanthalerstrasse 8. Phone 59-16-64. ■



THE UNICORN.

Fabulous creature of myth whose elusive soul can only be tamed by a maiden's magic power. Reigning favorite with artists for centuries—captured in words by poets—and beloved among collectors as well.

Now, the eternal spirit of this wondrous animal is portrayed as never before—in a remarkable porcelain sculpture embellished with pure gold.

Created by the acclaimed British sculptor David Cornell, "Unicorn, The Messenger of Love" is a triumph of artistry and imagination—a regal interpretation of this mythical horse-like creature. Its body pristine white. Centered on its forehead, a golden horn. Encircling its neck, a golden ruche.

Cornell reveals not only the Unicorn's physical characteristics, but the very essence of its personality—an untamed spirit, graceful as well as powerful . . . sensual as well as mystical.

Each sculpture will be *individually hand-cast and hand-finished.* Each will be crafted in fine European bisque—the porcelain identified with many of the world's most treasured works of sculpture. And, finally, the Unicorn's horn and collar will be *hand-decorated with pure 24 karat gold.* The issue price is $120, payable in convenient monthly installments.

This classic sculpture is available *exclusively* from The Franklin Mint. To acquire "Unicorn, The Messenger of Love"—as an enchanting addition to your home—mail the order form below to The Franklin Mint, Franklin Center, PA by June 30, 1985.

Shown smaller than actual size.
Height: approximately 9 inches.

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ORDER FORM

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Please accept my order for "Unicorn, The Messenger of Love," an original sculpture by David Cornell, to be crafted for me in fine European bisque porcelain and hand-decorated with pure 24kt gold.

I need send no money now. I will be billed in four equal monthly installments of $30.* each, beginning when my sculpture is ready to be sent to me.

**Plus my state sales tax.*

Signature _____

ALL ORDERS ARE SUBJECT TO ACCEPTANCE

Please mail by June 30, 1985.
Limit: One sculpture per order.

Mr./Mrs./Miss _____

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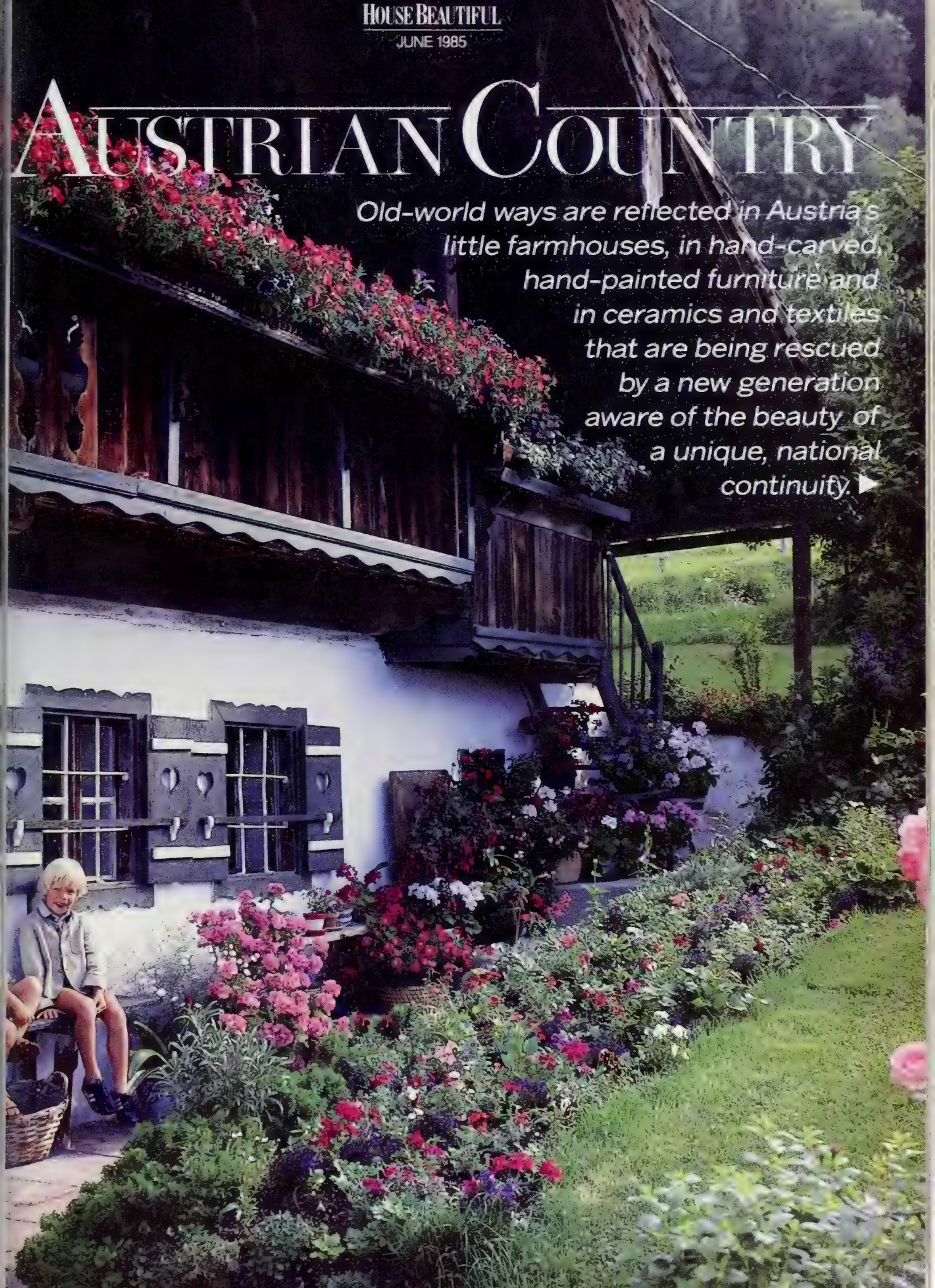
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HOUSE BEAUTIFUL
JUNE 1985

AUSTRIAN COUNTRY

Old-world ways are reflected in Austria's little farmhouses, in hand-carved, hand-painted furniture and in ceramics and textiles that are being rescued by a new generation aware of the beauty of a unique, national continuity. ▶



AUSTRIAN COUNTRY

More than any other Western country, Austria has outwitted the effects of modern change. Austrians today prize their old dwellings while modernizing them with skill and restraint.





Tradition had it that on a woman's wedding day her dowry—her family's own decorated furnishings—was packed onto a wagon and rolled through the streets of her village for all to see. The bride's family's status was identified by traditional hand-carved or lovely hand-painted embellishments through which her locale, upbringing and good name were acknowledged.

A similar kind of recognition is taking place today. A new generation of Austrians is undertaking the rescue and restoration of country farmhouses in keeping with their own regional styles.

Just such a project is this little house near Salzburg whose pedigree stretches all the way back to the 14th century. It has sustained two renovations since 1948 and belongs now to a family who has made every effort to keep the rustic spirit of the farmhouse intact—from the tiled floors, and the "smokehouse" hearth to the 17th-century Dutch tiled stove *(above)*, and the hand-carved 17th-century Salzburg-style chairs known and loved throughout the world. The original kitchen *(opposite)* boasts many old copper cooking utensils, a pewter salt bin and an old butter churn. The hand-painted chest of drawers, of Salzburg design, reflects a restrained eye and hand—a stage prior to Austria's exuberant baroque style.►



From Upper Austria the famous* Gmundner Keramik *green and white decorated pottery* (top left) *is preserved in this 300-year-old plate. Today the handsome, serviceable dinnerware is being reproduced by hand, and may be purchased throughout the world.* Top right: *a hand-painted tile stove whose porcelain plaques portray the saints. This stove was brought from Holland and dates from the 1600s.* Above: *The grandchildren of the house's owners enjoy a summer afternoon.





Austrian Country

Fine reproductions of pre-baroque country pieces flesh out collections of old pieces. Earthenware, Tyrol-inspired chairs, textile designs, tables and chests are all being revived and used.

In a time when taxes could be paid with eggs, corn and chickens, this little Austrian farmhouse was typical of its genre. What distinguishes the Austrian dwellings from their English, Irish, French and Spanish counterparts is the second story—usually a hayloft because both men and animals lived together under a shared roof. The front portions of the house were reserved for people, the rear for the farm's animals. Today, when these houses are renovated, bedrooms are made from the upper story, like the one whose sitting area is shown *(opposite)*. A balcony with carved balustrade decorates the entire width of the second story. Decked, as it often is, with flowering vines, it adds a lovely visual and sensual touch to the upper rooms.

Austrian craftsmen revere the 17th-century spindle-legged chair, and excellent copies are available to fill out a family's collection. The absence of a painted decoration on the chair *(opposite)* indicates its pre-baroque provenance and its Salzburg heritage. The linen tablecloth with handmade fringe is matched with hand-embroidered linen napkins. The pièce de résistance is an extremely old and rare *Gmundner* tea service in a pattern predating the world-famed, familiar green and white striped variety. The modern kitchen *(below)* displays an abundant collection of the traditional *Gmundner* china being made today. Near the plate rack on the kitchen table is a new version of a very old cutlery safe formerly used to store the family's eating utensils. In the center is a large serving platter in the rare *Gmundner Keramik* pattern, most likely a museum-quality piece.

Architects and designers who specialize in restoring old dwellings are challenged by the effort to strike a balance between the romantic dream of these small, rustic structures and their clients' demands for updating in order to make their houses habitable *and* stylish. The two kitchens of this little house strike a perfect balance. While electricity and central plumbing are brought in, tiled stoves or fireplaces still heat rooms during the long, cold winter months. These houses are ideal for summer weekends, though, increasingly, Austrians are living in them year-round.►

The design of the linen tablecloth* (opposite) *is traditional country. The jug with flowers is modern* Gmundner *while the tea service predates even* Gmundner's *300-year-old tradition. In the old days, laundry would have been strung across the wide balcony.



Austrian Country

Rescued and restored, a 300-year-old farmhouse surrounded by professional cutting gardens is the home and workshop of a young flower designer who saved it from ruin

The broad, squat shape of this farmhouse *(below)* is unique to the Salzburg locale. In the village of Mattsee, near a popular lake resort, this late-17th-century house is home to Inge Mayerhofer, shown *(right)* with a flock of her ducks. Frau Mayerhofer's passion is for flowers, and it finds its expression in beautiful bouquets of both natural and handmade silk, velvet and linen blossoms she sells at her store, Salzburger Blumenstube, on a charming square in Salzburg. Not only do these arrangements decorate her rooms *(following pages)*, but she has let nature lend a hand: Sumptuous, colorful bowers cover the exterior of the farmhouse, lending both shade and fragrance.

The plan of the late 17th-century house generally follows Austrian tradition: ground-floor living quarters and kitchen opening onto stables plus a two-story barn, all under one roof. Frau Mayerhofer has added a sunny studio workshop to the house without altering its structural origins. She also rescued hand-decorated furnishings original to the house when she acquired it.►



***Frau Inge Mayerhofer* (right) *feeds ducks in the yard of her 17th-century Austrian farmhouse* (below).**

Entry* (opposite) *is just wide enough for a staircase under which is the house's heating oven.





According to a 13th-century plan, low ceilings indicate the portion of a house for family use, high ceilings the domain for animals

Frau Mayerhofer's little house now has two living areas. The smaller of the two *(right)* is a delightfully sunny living-dining room whose low, beamed ceiling indicates that it is the original living quarters of small landholding farmers. The second living room *(opposite top)* has been made from the barn-stable connected to the house by a narrow, single passageway that also serves as the little house's entry *(previous page)*. Both rooms reflect the ideal blend of 20th-century comfort and design—handsome, functional furnishings in a context of rural, natural building materials.

Salzburg architect Felix Cevela devised the alterations the farmhouse needed in order to make it the year-round residence Frau Mayerhofer needed to live and work in. Herr Cevela supervised the house's progress from clearing out the cellar, to laying out the four-acre professional cutting garden, and selecting the fabrics and contemporary furnishings. Frau Mayerhofer's family pieces, painted cupboards, chests and other peasant furniture fill the rest of the house. Her collections include Lalique crystal, icons and wooden birds.►



Right: ***Traditional heart-carved Austrian chairs circle a 19th-century round maple dining table whose golden color gaily enhances the cheerful blue and white cotton curtain and upholstery fabrics.*** **Opposite top:** ***Hanging cupboard is flanked by heart-holding sconces. Frau Mayerhofer's collection of crystal glassware is contemporary and antique.*** **Opposite middle:** ***hand-painted 18th-century shrank original to the house.*** **Opposite bottom:** ***English cabbage roses on chintz bring another cottage tradition into a bedroom sitting area.***









Gemütlichkeit—the sense of well-being a hearty lunch amid flowers elicits: wursts, breads, local cheeses. Wunderbar!



Lunch is served on a summer afternoon, amid the flowers and delicate vines tracing the farmhouse walls. Delicious smoked meats, sausages, fragrant fresh-baked breads, ripe garden vegetables are part of a long tradition of entertaining. Left: Inge Mayerhofer has a great gift for flowers. Her studio workshop adjoins her house, but she often works outdoors. Here she has finished small arrangements of cut flowers she cultivates in her four-acre garden.



A HOUSE FOR TODAY

Behind a traditional facade with Palladian-inspired window and gray clapboards lies a finely tuned machine for today's living





Flooded with light from the tall round-topped window above the front doors, the entry hall **(opposite)** ***is furnished simply to create a sculptural counterpoint to the flowery, cozy comfort of the sitting area beyond. Above the stairs, the raftered ceiling of the two-and-a-half-story living room is visible across the second-floor bridge*** **(see plan).**

The old-house details of soft, gray painted clapboards, beautifully proportioned windows and cedar shingle roof give no hint that the house behind this serenely traditional facade was geared for the fast pace most families cope with today. Designed by Scholz Master Builders in collaboration with House Beautiful, our Pace Setter House in Greenwich, Conn., includes the spaces and amenities our readers tell us they want today in a new house: one huge room for socializing, dining and cooking; spacious bedrooms; generous but graceful windows and classic architectural details to give a sense of the past. Constructed of precut timbers, millwork, exterior and interior partitions, this 3,200-square-foot house and similar models will be built around the country by franchised Scholz builders. ►

House, Clarke Builders, Inc; windows, Marvin Windows; paint, Martin-Senour; front doors, Therma-Tru Corp.; entry hall floor tile, Villeroy & Boch; antique needlepoint rug, Coury Rugs.

A HOUSE FOR TODAY

Reproduced from Queen Victoria's favorite chintz, this pink and green floral sets the color scheme



Upholstered pieces, reproductions
Century Furniture; chintz, Stroheim &
Romann; rug, Customweave; screens,
Molina; painting above mantel, Elmersic
Fine Arts; tea canisters, bench, Trevor
hurricane and ginger-jar lamps, John Rosse
Antiques.



Views of sky, trees and garden seen through eight-foot-tall French doors inspired interior designer Abbey Darer to choose a garden scheme for the great living-dining room. "The doors also give the room enormous glamour," she says.►

"We wanted to create an atmosphere slightly more formal than might be expected in this kind of house," says Abbey Darer, "so we decided not to be scared away by the barnlike rafters and the very nontraditional floor plan and to decorate in the style of an English country house." This style is particularly effective in the living-dining room *(previous pages)* where pink and green floral chintz, softly upholstered furniture and 18th-century reproductions create an inviting sitting area in the large, high room.

"The feeling of space is magnificent here," Ms. Darer explains, "but you do need to be careful or the room will seem vast and cold." The formality carries over into the small library *(opposite)* where finely detailed pickled ash paneling and bookcases, dark wood furniture, a mantelpiece painted in a faux tortoiseshell finish and antique oil paintings create just the proper ambience for a room designed to be a dignified retreat for parents. To ensure that it will always be a quiet room, all electronic equipment has been relegated to the loft-study on the second floor. The library's tiny size and rich red walls (a deep variation on the pink theme of the sitting area) contrast dramatically with the airiness of the adjoining living-dining room.

The great joy of working in this kitchen *(above)* is being able to see into the living-dining room. Anyone cooking at the stove can enjoy the fire in the winter, and in summer, views of the garden through the French doors. The high counter behind the cooktop hides cooking chaos.►

Library paneling, bookcases, kitchen cabinets, St. Charles; furniture, Century Furniture; striped fabric, Stroheim and Romann; tilt-top table, oil paintings, Kentshire Galleries; mantel painted by Tim Leese; custom paint effects, National Paint and Coating Assn.; wall paint, Martin-Senour; carpet, Customweave. Kitchen appliances Frigidaire; sink, faucet, Eljer; painted stools, Eggs & Tricity; white pleated shades, LouverDrape; plates, napkins, dish towels, Conran's; rug, botanical prints majolica, Bedford Green Antiques; copper, plate rack, Ann-Morris Antiques. Dining table, chairs, Century; antique plates, crystal, Bardith Porcelains; linens, Pratesi.



Midday entertaining is bathed with natural light streaming in through French doors* (above)*. The library chairs match those at the dining table and can be pulled up for extra seating.

A HOUSE FOR TODAY

Gracious details borrowed from the past give this house the richness of tradition and keep it from feeling brand new



A HOUSE FOR TODAY

A bouquet of pink patterns and a princess canopy enhance the old-house ambience of a little girl's room

An upstairs bedroom (right) was decorated with enough ruffles and flourishes to please any little girl, but the expert mix of patterns—three stripes, two quilts, a floral—makes it sophisticated enough to last all through her college years.

It's likely that families who opt for open floor plans will want private quarters away from centers of activity. Therefore, the master bedroom in this house is nicely isolated on the first floor *(see plan, opening page)*, and the children's rooms are separated by the length of the upstairs hall, which extends across the balcony overlooking the living-dining room. Each child's room is generously proportioned and has its own bath. The girl's room *(right)* has a vaulted ceiling, making it seem even more spacious. The whole effect is one of being in a little private suite.

"I think new houses should have as much romance as old ones," says Abbey Darer about this bedroom designed for a little girl *(right)*. Ms. Darer decorated the bathroom *(below)* to match, with the same pink-striped wallpaper and with pink-sprigged tiles for countertops and backsplash. ►

Wallpaper, fabrics in bedroom, Laura Ashley; wicker dressing table, chaise, The Wicker Garden; painted chest, dressing table mirror, The Swedish Cottage; portable TV, Quasar; headboard, Avery Boardman; mattress, box spring, Sealy Posturepedic by Carlisle; wreath, The Cheshire Tree. Bathroom flowered tile, Laura Ashley; floor tile, Mid-State Tile.







Details in the master bedroom—small-paned windows and a French door opening to the garden, fireplace with wide molding—will be part of the houses Scholz will build during the next year. "The price of each house will vary widely depending on local material and labor costs," says Joseph Grasso, president of Scholz, "but should range from about $160,000 to about $290,000."■

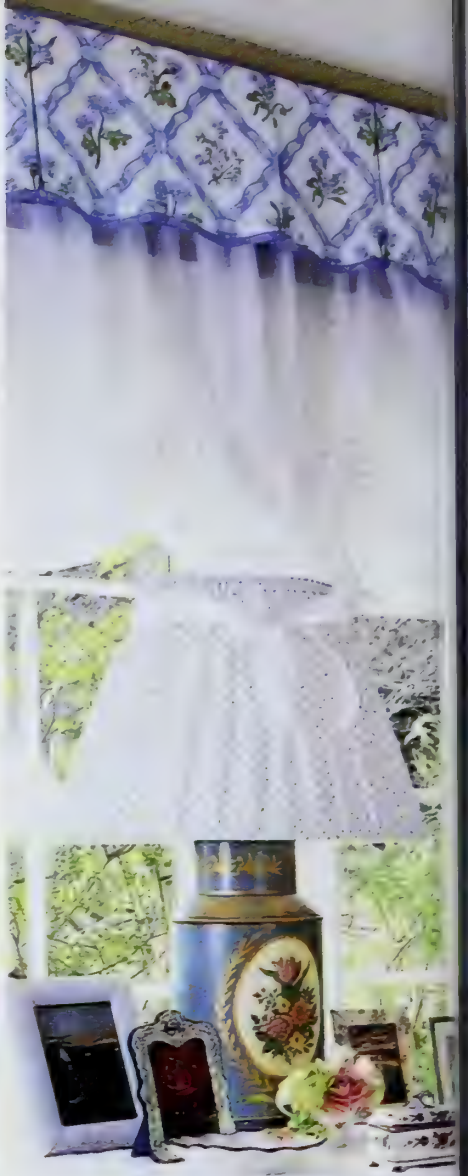
Editor KATRIN TOLLESON

The master bedroom delights the eye with fine details both architectural and decorative: box-pleated valances piped with blue at the windows, eyelet threaded with blue ribbon on the bedspread, double ruffles on the canopy, botanical prints grouped symmetrically, tiles framing the fireplace.

Bed, lowboys, chaise, Century Furniture; carpet, World Carpets, Inc.; curtain, chaise fabrics by Nina Campbell for Cowtan & Tout; blue-sprigged table skirt, bed ruffle of Nina Campbell sheets for Dan River; linen pillow shams, Cherchez; bird watercolor collages on headboard, Nicholas Frank. Bathroom plumbing and fixtures, Eljer; Peach Blush tile, Mid-State Tile; wallpaper by Nina Campbell for Cowtan & Tout.










A S M
Dogs
Reflections of Nature

GOTHIC REVIVAL
HOUSE IN MISSISSIPPI



In the land of white-columned mansions, this unpretentious clapboard house offers a fascinating glimpse of a simpler life

So many house museums are the former homes of the rich or the famous that the Manship house in Jackson, Miss., comes as a delightful surprise. Its soft olive color and Gothic trim make a refreshing contrast to the familiar white-columned Greek Revival mansions of that state, and the intimate rooms tell the story of a large family who lived a gracious but unpretentious life. In 1857, when Charles Henry Manship built his house, the Gothic Revival style was almost unknown in the South. Mr. Manship apparently took his design from *The Architecture of Country Houses* by A.J. Downing, but made changes in the plan so the house would stay cool in summer: raising the foundation to allow air to circulate beneath the house, lengthening the hall, and making windows 10 feet high. These architectural elements were common in the region as was "summer dress" for all rooms. Southerners draped their furniture with unstructured, loose-fitting slipcovers, and replaced heavy rugs and draperies with straw matting and lace curtains, just as the Manship house staff does each summer *(opposite)*. ►

SLIPCOVER MUSLIN, DAN RIVER; FLOOR MATTING, BAMBOO & RATTAN WORKS; LACE FOR CURTAINS, IAN WALL LIMITED



GOTHIC REVIVAL HOUSE IN MISSISSIPPI



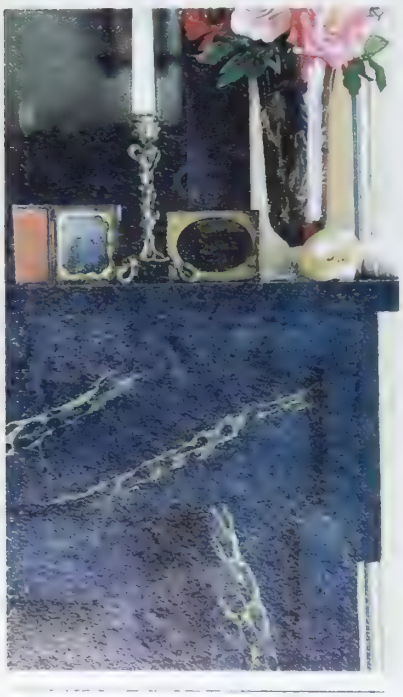


"Here at the Manship House the emphasis is on the lifestyle of the family and not on the objects in each room," says curator V.A. Patterson. "That's why we don't mind that the table on the back porch—which was a utilitarian area—is missing a drawer. The Manships would not have used a fine table for cleaning lamps and arranging flowers." ►

GOTHIC REVIVAL HOUSE IN MISSISSIPPI

Each room is a showcase for decorative painting—graining and marbling to make simple materials look fine

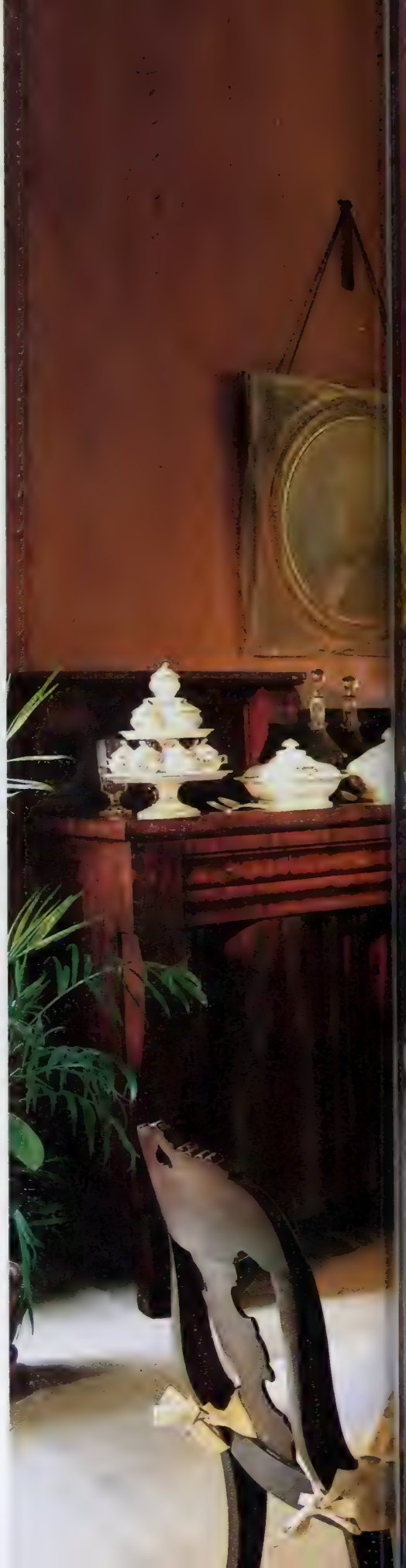
While it is true that the manner in which the Manship family lived could be called typically middle class, their house could not. C.H. Manship, a talented artisan whose Jackson business offered a full line of paint and decorative supplies as well as his own skills as a house and sign painter, apparently used the house as a showcase for his considerable talents and for wallpaper from his shop. The result was a handsome house with wallpaper in every room, and every piece of pine woodwork beautifully grained to resemble oak, mahogany or marble. Furnished and equipped to look as it did in 1888 (the year that C.H. and Adaline celebrated their 50th wedding anniversary), the house was authentically restored when the state of Mississippi bought it from some of Manship's descendants in 1975.



Enough samples of the original wallpaper were found so that papers could be faithfully reproduced for each room except two, and many traces of Mr. Manship's grain painting have been found. All woodwork has been regrained or remarbled by Malcolm Robson, a wood grainer from Surrey, England. Pine doors were painted to resemble mahogany or oak, baseboards to resemble slate, and the pine mantelpieces look like black and gold marble.

Mr. Manship's greatest undertaking was the dining room—the largest room in the house as befits a family with 10 children. Here the walls were papered (19th-century plaster was rough and porous), then completely painted to resemble oak paneling *(right)*. The sideboard in this room is one of the original pieces in the house, and the print of Jefferson Davis that hangs above it was given to Manship (who was the mayor of Jackson during the War Between the States) by Mr. Davis. It was covered in summer by mosquito netting so that flies and insects would not damage the gilt frame. The gilt chandelier, never used in summer because it generated too much heat, has the same netting.

"Although we have no letters or documents from the family itself," says V.A. Patterson, "we luckily had Mrs. Luther Manship, the wife of one of the grandsons. She remembered the house before it was remodeled, and told us a lot about the furniture, and that the dining room chairs did not match." ►



Above: **The mantelpiece in the sitting room, one of the most beautifully painted, has the characteristic black background and gold streaking of Portor marble.**



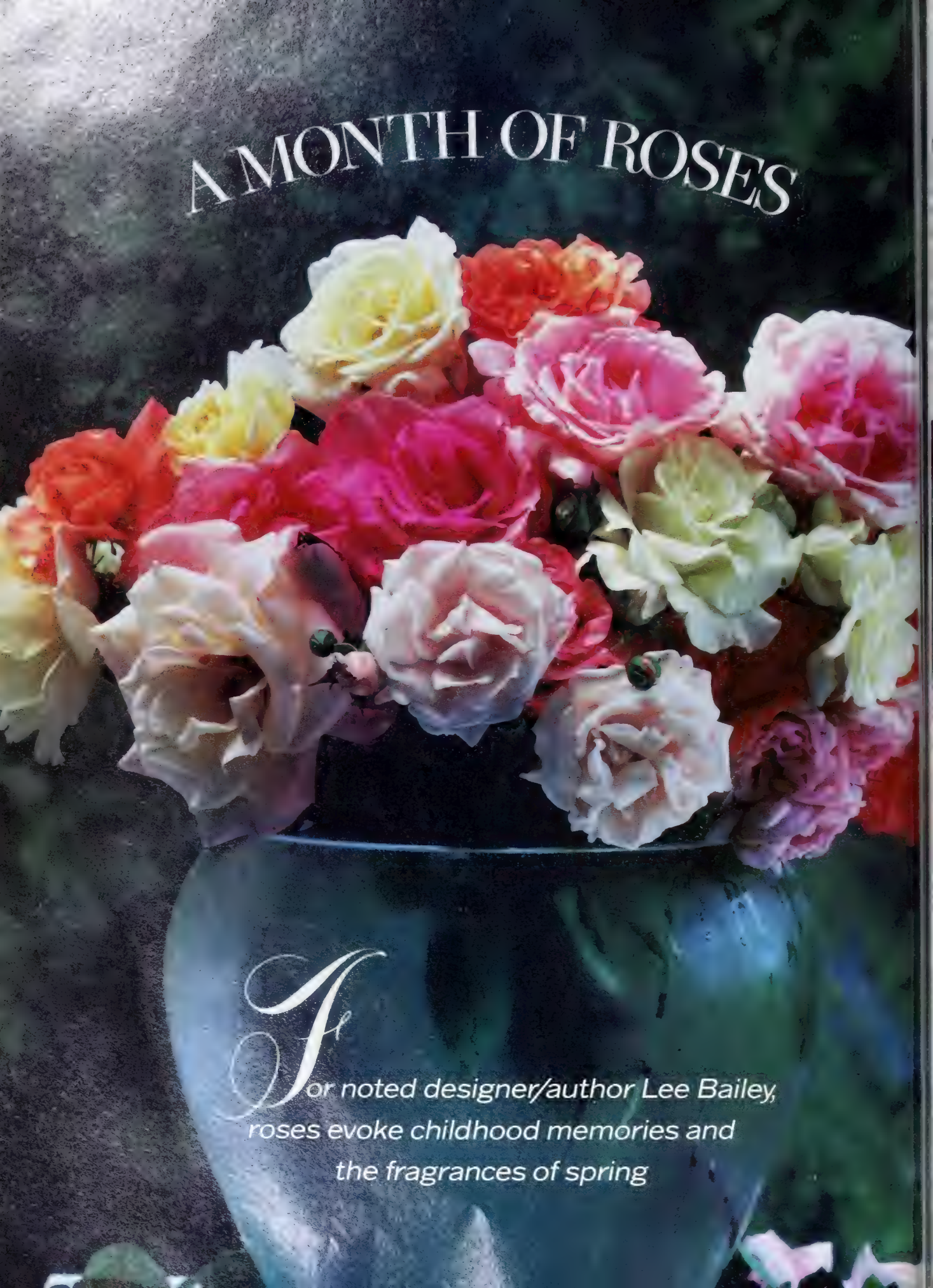
GOTHIC REVIVAL HOUSE IN MISSISSIPPI



This bedroom, believed to have been Kate Manship's bedroom in 1868, has a bed and dresser original to the house. Mosquito netting not only kept off insects in summer, but also gave an airy look to hot rooms. *Inset above:* Many of A.J. Downing's house plans included a bathing room similar to this.

FOR MORE DETAILS, SEE PRODUCT INFORMATION

A MONTH OF ROSES



For noted designer/author Lee Bailey, roses evoke childhood memories and the fragrances of spring

When I graduated from grammar school, our class sang a song that began something like "'Tis June, the month of roses . . ." I remembered that the other day, for some reason. The song must have been written by someone around here, because in June, in Bridgehampton, N.Y., roses are everyplace you look—falling over fences, growing along the pond and the roadside, popping up in the meadows. And, of course, standing at pruned attention in neat yards.



But let me get back to that graduation for a minute. No one then seemed to notice or care that roses actually bloom in April in Louisiana. Maybe our teacher thought it was somehow tonier or more civilized to live where roses bloomed in June. To add to the general nuttiness of the graduation festivities, our class did a little dance around a Maypole (in June, the month of roses). My mother was thrilled that I got through it so well. I think my father was mostly puzzled.

Anyway, roses we got here—beginning with the wild rugosas down by the pond and then the old-fashioned 'Inspiration' climber in a protected area on an inner deck. A few days later all hell broke loose in



the rest of the garden. I like the older varieties, the ones with gentle odors, strong fragrance, and seemingly hundreds of petals. When they bloom the air is full of their perfume.

Having a beautiful rose garden is a matter of intelligent planning, regular watering, weeding, clipping and spraying. Here are some hints to ensure that your garden looks its very best: • Rose selection is very important. The older strains have subtler colors and richer odors. Visually they tend not to mix well with the newer, more vibrant hybrids. • Whether you first select the roses or the site, make sure there will be room for each rose to reach full size. It is better to fill in space around roses with other plants for the first year or so than to uproot them later because of overcrowding. • If you are planting where roses previously have been grown, change the soil; it will have been depleted of its nutrients. • Remember when watering that sandy soil won't stay wet; rose gardens in such soil may have to be watered almost every day. Clay soil, on the other hand, once thoroughly moistened, will stay wet for days, even weeks. • Avoid wetting canes and leaves of bushes. Fungus spores from the soil's surface might be transferred to the canes and leaves through splashing. Failure to follow this precaution is the main cause of black spot infections.

I suspect that when you mention potpourri to most people, they think of roses.

There are two basic methods: dry and wet. I don't have enough space (or the temperament) for drying petals, so it is the wet method for me.

You will need a large, clean, dry opaque crock or earthenware container with a good tight lid. In this you put a layer of rose petals about an inch deep. Sprinkle it with a thin coating of salt (preferably kosher). Make a number of layers, and as they begin to settle down as days pass, top with new layers (with salt), each time giving it all a stir first. By fall you have a crockful of petals ready for use.

Other ingredients may be added: honeysuckle, mock orange, lemon verbena and azalea, to name a few. But the one that offers the greatest variety is the scented-leaved geranium. In the case of the geranium, you use the leaf, not the flowers.

You may also use the leaves of herbs like thyme, rosemary and marjoram, as well as spices such as ground cloves and allspice. One of my favorite additions is the dried skin of orange or lemon. The citrus and spices are added to the final mix, not as you go along. Peel fruit and set out rind on a surface with good air circulation (a piece of coarse screen or netting). Turn the rind every few days to prevent mildew. Let it rest in a cool place until dry.►



From *Lee Bailey's Country Flowers* published by Clarkson N. Potter, Inc. Photographs © 1985 by Lee Bailey.
Text © 1985 by Lee Bailey.



When the air is full of the scent of roses, I always think how nice if it could be that way all the time. Potpourri lets you have at least an echo of this pleasure during the winter"



Care must be taken when you gather the petals for potpourri. Ideally this is done when they are dry, so it should not be in the morning, as with cut flowers. The oil that you are trying to obtain is released when the petals are crushed and is concentrated in the base of the petal. So select roses that are at their peak of maturity and snip the heads—then pull petals off gently. If you carry a small basket with you, you can hold it under the flowers as you cut. The less you handle them, the better.

When gathering herbs or the leaves of geraniums, the same advice applies: snip them off. Do not try to pull or pinch leaves. They don't want to be crushed.

To make your first combination, start with a proportionately large quantity of rose petals, to which you add a bit of dried orange or lemon rind and then a pinch of chives or allspice. This is the simplest combination. When you have a feel for it, try using some of the other herbs and flowers you have prepared.

Keep your finished stash of potpourri in a tightly covered container until you are ready to use it. There are traditional boxes and jars made of china or wood for potpourri. These generally have perforated tops to allow the scent to escape. The tops serve a dual purpose: keeping the dust out while the room is perfumed. Baskets can be used, but since they are porous it is best to line them with a bit of foil to keep the odor trapped and so that bits of the dried ingredients won't sift out onto the table. Some people merely put potpourri in a jar with a top and remove the top when they want to enjoy the scent.■

BARRETT'S
BELIEVE IT OR NOT

An impish wit and a can of paint decorated the covering on a daybed, led to painted pillows, swags, jabots, a canopy and ended on a new version of the household pet!

JOE STANDART



Filled with "paint-on" decorating ideas, David Barrett plays off the artifice of the 18th century in a room for the Southampton Rogers Memorial Library Designer Show House.►





Real wood frames permanently affixed to the wall further fool the eye. Pictures are painted or decoupaged directly onto the walls.

Let's paint the draperies," says decorator David Barrett. And why not? (Talk about the ultimate low-maintenance room!) That's part of the playful spirit in which Mr. Barrett approached this project; his background, including years of working in the theater, acquainted him with all the marvelous tricks of stagecraft. "A show house room can afford to go for the unexpected," he maintains. Further, one should leave a show house door with plenty of ideas. Indeed, there are many charming, painted touches in this little room that offer pleasure in the doing and charm in the effect. Examples: the zebra-patterned oilcloth covering a portion of the floor *(previous pages)*, the trompe l'oeil ribbons—bows you have to touch to disbelieve. The Caryl Hall Studio, a firm associated with painted decorations and trompe l'oeil design for 28 years, executed the room: floor, walls, chests, pictures, canopy, window dressings and numerous (though hard to tell) pillows.

Despite the variety of painted techniques applied throughout the room—marbleizing, stippling and stenciling—the little guest room's basic colors remind one of a jar of Jordan almonds.

There's something of a spoof going on in this room too. Mr. Barrett is playing up by playing "off" the current passion for all the artifice of the 18th century—painting every surface you can see. To wit, his "nest of trunks" *(opposite, top right)*: front-closing boxes "wrapped" and pretty enough to give away as presents. Did you catch the tassel brushing the floor *(opposite, bottom right)*? How about the painted

"Walk out the door with dozens of ideas... that's what you expect from a room in a decorator show house—the unexpected"





"moiré" walls? Effects of light and shadow, crucial to effective set design, and the illusion of textures fostered by a paintbrush, bring a special gleam to a painter's eye.

The following lists in detail all the painterly appeals to a rich imagination: painted fabric used as ticking to cover the mattress—this allows it to double as a daybed; washable acrylics for a quick damp mopping; 3/4-inch-thick plywood is first sketched on, then cut out and painted—it dries in minutes . . . and you can change your mind if you don't like the effect by just wiping and starting over; use real frames around pictures painted right on the wall to further fool the eye; painted "fabrics" add no sense of weight to a room, thereby giving a light, airy feeling to even the most cramped spaces; the little bench *(top)* is all wood, right down to its jigsawed fringe (and did you solve the mystery of the romantic dropped key?); choose a fabric you really intend to use and then duplicate the fabric on painted pillows, such as the rumpled striped bolster in the alcove below the portrait.

David Barrett says that even if you use this look in moderation, you'll love its fun.■ *Editor* BEVERLY McGUIRE



TROMPE L'OEIL BED FRAME, WINDOW DRAPERY, CANOPY, MOIRÉ WALLS, FLOOR, NEST OF TRUNKS AND ZEBRA OILCLOTH, CARYL HALL STUDIOS, MATTRESS TICKING, ROMAN SHADE FABRIC, CHAIR UPHOLSTERY, LAMPSHADE FABRIC HAND-PAINTED BY DEK TILLET/GREEN RIVER WORKS LTD.; LAMP, BAMBOO CHEST, MIRROR, REPRODUCTION FLEMISH CHAIR, WHITE PAINTED BENCH AND ACCESSORIES ALL FROM CIRCA DAVID BARRETT.

FOR MORE DETAILS, SEE PRODUCT INFORMATION







SLEIGHT OF HAND

With a keen eye for a bargain, designer Georgina Fairholme performs magic at home

Glorying in its fourth summer dressed in the wit and style of its newest owner, this little summer cottage in northern Connecticut betrays no hint of its former life. Only the neighbors, it seems, know for sure that the two-story, two-bedroom clapboard house was a garage transformed decades before designer Georgina Fairholme took it over.

"This is my first country home in America," says the English-born decorator, who uses it weekends as her "escape hatch." The first thing she did was paint the house oyster-gray and the door a traditional blue—a reference to the area's local buttermilk-paint furniture. The first floor *(left)* is essentially a one-room affair, a living room to which a dining table and chairs have been added *(following pages)*. But it's the clever handwork and inspired acquisitions that have made this home such an extra-special joy.►

Georgina Fairholme takes delight in adorning unassuming things. This small folding table *(inset)*, found in a thrift shop, has borders cut from a roll of wallcovering to decorate the top, edge and legs. The whole is finished with "antique" varnish.

WILLIAM P. STEELE



"I bought my first majolica jug for five dollars when I came to America." Fourteen years and many pieces later...

Who doesn't love the thrill of a bargain? "All I have to see are the words 'antiques' or 'bric-a-brac' and I'm a goner," laughs Georgina Fairholme. Her summer cottage is a veritable treasure trove, beginning with the wonderful English brass pelmet cornices gracing her living room windows *(previous pages)*. "There they were, tucked away in some paper bags in the rear of the store gathering dust. I got them for literally pennies!" The soft brass is made pressed in sections, applied to a board, tacked on and the board positioned and anchored over the window tops. "The printed linen I used for the sofa and two chairs came to me somewhat the same way. Cowtan and Tout had only 40 yards left from a discontinued run, and it met my needs perfectly. I used the print's colors to do the whole room."

Was she tempted to do something radically different in this house? "Yes, I was. I thought at first that I'd do bare floors, no furniture and nothing but comfortable pillows for us all to sit on and then. . . I started to find all these things. . . ."

"These things" come in collections. Ms. Fairholme adores collections: "Nothing over five dollars allowed!" The result? The majolica collection on the shelves on the bedroom landing *(above)* and the Staffordshire, majolica and Italian pottery collections in the Connecticut cupboard *(opposite)*. "I bought my first majolica jug for five dollars when I came to America. That was fourteen years ago. Now I think I need another house to do so I can rearrange it all!" The original painted interior of the Connecticut cupboard purchased at a local antiques store attracted her attention because its color made it a perfect choice to highlight pieces from her collection.

"You have to keep your sense of humor when you're doing a house," says Ms. Fairholme. "How else will you cope with all the things that can go wrong? I think you have to take a delicious delight in the little things that are used to make a room special. For me, that pleasure comes from finding something nobody wants and making it into something you can be proud of. For example, my friends tease me about the little collection of salt cellars I've been putting together over the years. . . I mean, salt cellars? But I can tell you that when the crystal glistens or the silver ones gleam there's nothing that makes an ordinary table look more glamorous." The "ordinary" dining table is placed at the far end of the living room and comfortably seats four or five.►

Majolica is the pride of the house. The pieces have been blended with some of those of her friend, majolica expert Jean Callan King *(see HB, February '85). Opposite:* The dining table is covered with *yashmaagh* the cotton headwraps worn in Oman, acquired on Ms. Fairholme's travels. The strawberries are "off the estate"... her postage stamp-sized garden.

SLEIGHT OF HAND



SLEIGHT OF HAND







Hand-worked and whimsical: drawer fronts *(top)* created from gardening catalogs; borders and edgings *(above)* add depth and texture to featureless walls.

Unassuming objects—the plainer the better—take on a new dimension of importance in the hands of a patient, gifted designer

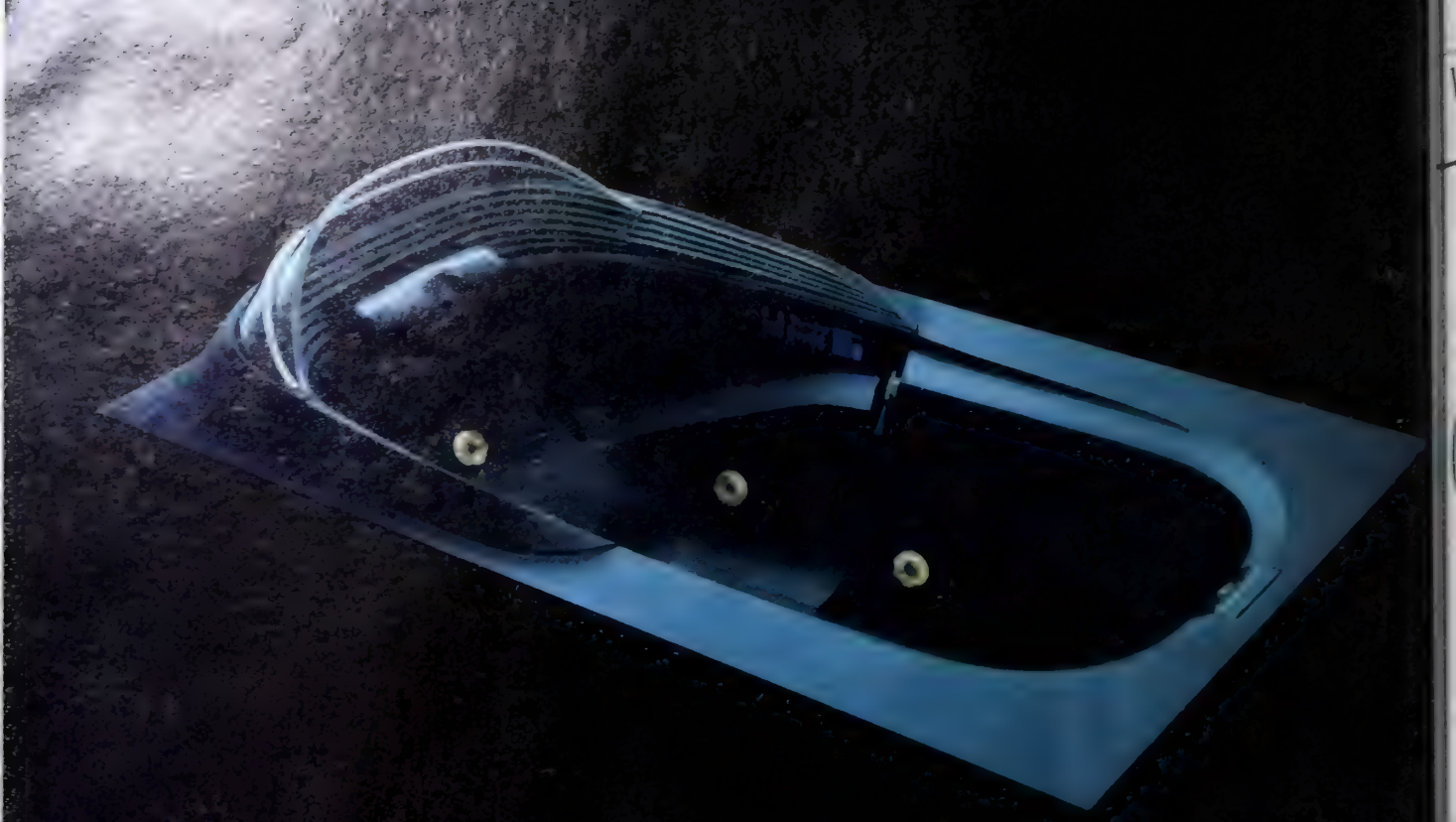
Her palette is instantly recognizable: tints of Dresden teacups. A soft mint for her bedroom *(above and opposite)*; a subtle lilac for the living-dining room downstairs. Again, it's the loving details that give little rooms such style. A plain chest of drawers costing perhaps $15 ends up looking like a Victorian antique going for thousands.

The drawer fronts are a mixture of hand-painted colored squares and deft decoupage. "It's a great relaxation to spend a rainy evening cutting out all the little treasures to be found in magazines, catalogs and newspapers," says Georgina Fairholme. The drawer fronts and the chest's sides boast zebras, lions, flowers, coins and extravagant jewelry. All are painstakingly cut, pressed down and varnished. The chest, transformed by true legerdemain, holds its own under a good antique Irish mirror hung on a satin cord.

Since the bedroom has no molding of its own, an elegant border frames the walls and window. Ms. Fairholme continued the "framing" with deep shrimp-pink fan-shaped edging around the balloon shade, on its bottom ruffle and onto the bed's dust ruffle. An entire winter's work rescued the antique quilt that now covers the bed: her love's labor is not lost.■

Editor JASON KONTOS





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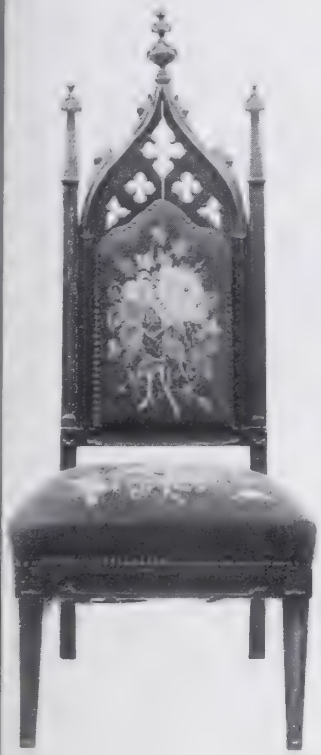
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YOUR COLLECTIBLES

By RALPH and TERRY KOVEL

Q Is it possible that this chair is American? How old do you suppose it is? —C.S., Kankakee, Ill.



A. In the 1830s it became fashionable in the United States to build homes in the Gothic Revival style. High ceilings, ornate carvings and church-inspired windows were part of the style. Special furniture was made to fill these pseudo-castles. Chair backs were made to look like church arches or panels from Gothic buildings. The straight high-back carved chair like yours is typical. These chairs were usually made of walnut and often had needlepoint upholstery. Notice that the chair seat is closer to the floor than is usual on modern chairs. Your chair dates about 1845 and is worth about $350.

Q My mother called this her Sunderland dish. It is decorated with pink flowers. The bowl measures about 5½ inches in diameter. How old is it? What is it worth? —E.J.S., St. Louis, Mo.



A. Your covered dish was probably made in England about 1820. Sunderland is an industrial town on the coast of England. Pottery has been made there since the 18th century. The name Sunderland now refers to the pink lusterwares that were popular during the 19th century. Garrison Pottery, Phillips & Co. and other factories in the area made pottery decorated with pink luster. It is all called Sunderland by American collectors. Your dish was part of a toilet set and probably held powder or some other cosmetics. It is worth about $150.

Q These 15-inch-high urns have removable covers and round liners inside, and the bottom of each one is marked with a crown and the letters "B, F & B." What went into the liner? How old are they? —R.T., Orlando, Fla.

A. You own a pair of fruit coolers or ice pails used as part of a desert service in England in the early 1800s. Ice was kept in the bottom of the container so that fruit or other deserts could be kept cool in the round liner bowl. Your coolers are decorated in a design inspired by the Japanese Imari patterns. The B, F & B mark was used by the Barr, Flight and Barr factory in London from 1804 to 1813. If undamaged, they are worth over $3,500.



Q My mahogany chair has a hard wooden seat, square back and three-toed feet. It looks almost Oriental. When was this style made? —V.M., Savannah, Ga.

A. Your chair style could be called "George II" or "Chinese Chippendale." About 1760, the English furniture designers became enamored with everything Oriental. The lattice back, wooden seat and lattice arms were inspired by Chinese furniture designs. The resulting furniture is easily identified as English, not Oriental. The Chinese Chippendale style has remained popular and it is still being made. Yours seems to be from the 20th century. If made of solid mahogany, it is worth about $2,500. ■



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WHERE TO FIND IT

REGIONAL AMERICAN ANTIQUES OF DIVERSE ORIGINS ARE DRAWING COLLECTORS WHOSE TASTES RUN TO RUSTIC—INCLUDING TWIG OR BENTWOOD FURNITURE

by SYLVIA SUNDERLIN —



Dower chest of fine inlaid walnut with yellow pine, dated 1809, Virginia

American antique furniture, high style and country, is usually identified as having originated in New England and the Eastern Seaboard states. There is a growing appreciation now for regional furniture of different origin, such as the rustic, Adirondack-type bentwood or twig furniture. Other antiques increasingly attracting collectors' interest are the pieces brought by Scandinavian and German settlers to this country in the latter half of the 19th century, an interest extending to the furniture and accessories made later by their descendants. There is also the regional furniture of the Southwest and Southeast. Many antique dealers specializing in furniture of their area also have accessories of similar origins—folk art, paintings and carvings, quilts, baskets and pottery.

Bear Paws and Goose Tracks, 22 N. Main St., Fort Scott, KS 66701; (316) 223-2113—Jo Hutson's shop, open Monday through Saturday, contains such regional specialties as twig furniture from Arkansas and Louisiana; Kansas cupboards in pine, walnut or hickory; candleboxes, baskets, quilts—all from the area. Brochure on request.

Mary K. Darrah, 33 Ferry St., New Hope, PA 18938; (215) 862-5927—Mrs. Darrah's specialty is Adirondack rustic furniture, not made in the Adirondacks but so-called because it was much in demand for furnishing mountain cottages and lodges. She also has Branchworks!, contemporary country-made willow furniture. Brochure ($1) on request. Open shop but appointment advised.

Gordon and Mary Ellen Jensen Antiques, Charles Stein House, 2017 E. 13th St., Davenport, IA 52803; (319) 322-4905—The Jensens deal in country Americana, but their growing specialty has been Norwegian and Norwegian-American furniture, some brought from Norway, other pieces American-made and decorated in Norwegian style. They also have regional Indian artifacts and pottery and some rare Black folk art, quilts and furniture. Inquiries invited.

Anne Johnson American Antiques, 2204 Crestmoor Rd., Nashville, TN 37215; (615) 292-6135—Anne Johnson has Kentucky, Georgia and other southeastern pottery, quilts and stoneware and southern Indian baskets. She specializes in rare southern high-style furniture, such as hunt boards and chests in walnut, cherry, pine; she occasionally has sugar chests and cellarettes. Open shop but telephone appointment advised.

Limestone Antiques, 403 Vermillion St., Hastings, MN 55033; (612) 437-6365—Holly Wesley has a varied collection of midwestern regional furniture, Norwegian painted furniture, for example: tables, benches, decorated cupboards and accessories: Tina (storage) boxes and trunks. Some originated in Norway; most were made by Norwegian-Americans in this country.

Deanne Levison, 1933 Peachtree Rd., NE, Atlanta, GA 30309; (404) 355-0106—Furniture in this well-stocked shop usually includes an excellent choice of both high-style and country regional pieces, such as hunt boards, chests, tables and chairs of Georgia, the Carolinas and Virginia. Telephone inquiries are always welcome.

R. E. Neville, Jr., 22-C Midtown Park West, Mobile, AL 36606; (205) 478-6434 or 342-6053—Mr. Neville has a large stock of furniture and accessories, largely from the southeastern states, such as pre-Victorian country and high-style corner or flatback cupboards, hunt boards and unusual tables and chairs. Southern stoneware, maps, quilts and decoys are specialties. Telephone appointment.

Santa Fe Company, 419 Canyon Rd., Santa Fe, NM 87501; (505) 983-4094—Tom Fettig's antiques include much New Mexican and Spanish colonial-style furniture of the early to late 19th century. He has tables, benches, wardrobes and other unusual pieces, both formal and rustic, indigenous to the Southwest. Inquiries invited.

Withington/Wells, Rte. 91, York, ME 03909 (RR #1, Box 90); (207) 363-7439—This husband and wife firm keeps an open shop, replete with New England antiques, but they specialize in French-Canadian or northern New England furniture and textiles, such as farm tables, cupboards and chairs in distinctive, rustic Canadian style. Textiles include many hooked rugs. Inquiries invited.■

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STEVEN MARK NEEDHAM

A TASTE OF JAPAN

When Western food meets up with Oriental technique the results are light, eye-catching and unusually delicious ▶

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A TASTE OF JAPAN

From sake-poached chicken to green tea cookies... Japanese ingredients are revolutionizing American cooking

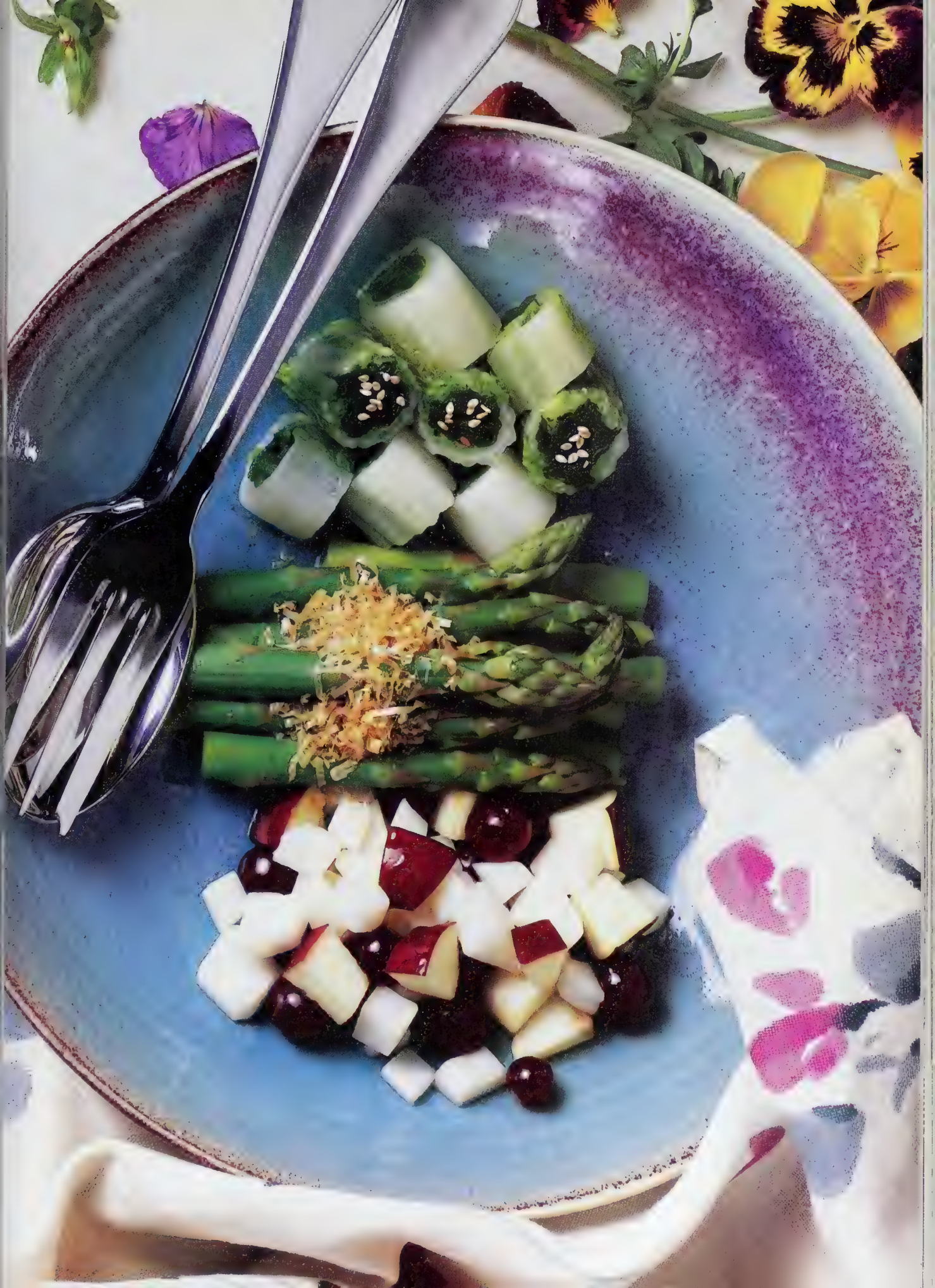






Steamed pork loin **(top)** ***dressed with sweet-tart mustard sauce; chicken salad*** **(left)** ***tossed with fresh ginger mayonnaise and toasted macadamia nuts; homemade mint and lemon noodles*** **(above)** ***with sesame-soy dipping sauce; side dish salads*** **(opposite)** ***include sliced cabbage and spinach rolls with sesame vinaigrette, asparagus salad in smoky sauce, and an apple-grape-daikon mélange.***

The word "Japanese" is fast becoming synonymous with a light and stylish new way of eating. Recently, some of our trendiest restaurant kitchens have been invaded by an influx of European-trained Japanese chefs who perform magic with Western food and Oriental technique. (The so-called "California Roll"—vinegared rice with avocado and crabmeat wrapped in seaweed—is an example of one such successful merging of East and West.) American-born food writer and author Elizabeth Andoh shares the stage with these Oriental artists in her forthcoming book, *An American Taste of Japan*, a collection of exciting new recipes combining ingredients and cooking methods of both countries. In her book, she takes something as familiar as chicken salad and creates an exotic new dish by poaching the chicken in sake-flavored broth then tossing it with toasted macadamia nuts and ginger mayonnaise. For a sophisticated, not-too-sweet dessert, Mrs. Andoh adds powdered green tea to all-American butter cookie dough for a novel treat to serve with pear ice cream.►











Prepared in advance for warm-weather entertaining Japanese-American food makes perfect picnic fare

Part of the inspiration for Mrs. Andoh's new book was the increasing variety of Japanese foods now being grown in and exported to this country. Radish sprouts, snow peas, daikon radish and fresh ginger root can presently be found in most supermarkets across the country. In addition, items such as *miso* and *wasabi* mustard—at one time relatively difficult to find here—can now be purchased at many specialty food stores and are easily obtainable by mail order. *(See page 202 for details.)*

The dishes here have great seasonal appeal. The fresh, bright flavors of *wasabi* mustard, rice wine, sake and ginger enhance the taste of meats, fruits and vegetables. In addition, perhaps one of the greatest advantages of these recipes is that they can be prepared in advance—a plus for warm weather entertaining. Some recipes—the mustard sauce for the pork, the cookies, sherbet and ice cream, for example—may be made up to one week in advance. Other dishes, such as the pork and the chicken, may be prepared up to two days in advance and assembled before serving. Even the side dish salads and noodles may be prepared in various stages to alleviate last-minute cooking. For a Japanese-American picnic, pack salads, sauces and meats separately in airtight containers in a cooler; then assemble at the seashore or in the countryside. ■

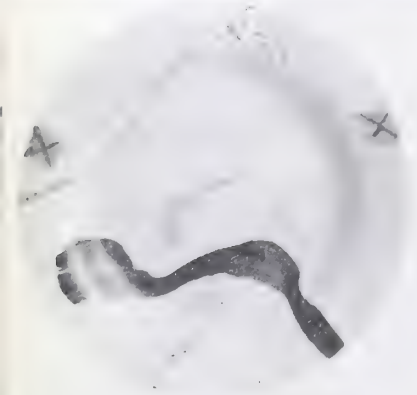


RECIPES BEGIN ON PAGE 120 FOR MORE DETAILS, SEE PRODUCT INFORMATION

Opposite, clockwise from top left: *beef rolls with* wasabi*-dressed potato salad; lobster salad with radish sprouts and* wasabi *mayonnaise; pork, snow peas and mustard sauce.* Top: *main-course lobster salad with* wasabi *mayonnaise.* Right: *pear ice cream and cantaloupe sherbet with green tea cookies.*

ENTERTAINING PLUS

By BEVERLY McGUIRE



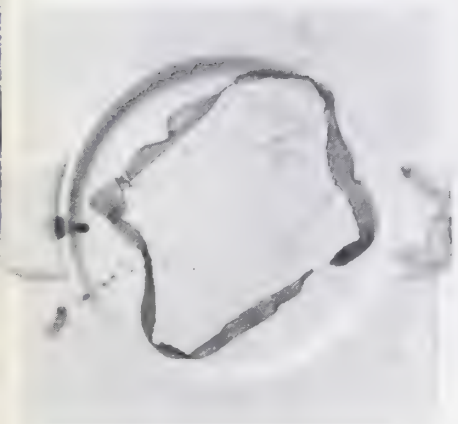
FRUITFUL BLOOMS

A country basket heaped with fragrant flowers spills over with the freshest strawberries—a useful summer centerpiece idea from Twigs (399 Bleecker St., NYC 10014).



SUMMER FARE

Here's a cookbook for a summer day: Karen Green's *Classic Cold Cuisine* (Jeremy P. Tarcher, Inc., $9.95). Try the Scandinavian blueberry soup: Place 1 pint of washed blueberries, 1½ cups water, ⅓ cup sugar, ½ teaspoon cinnamon and 4 cloves in pot; bring to boil, then cover partially, reducing heat. Stir to crush berries. Simmer 10 minutes; add 2 tablespoons lemon juice. Mix 2 tablespoons cornstarch with 2 tablespoons dry white wine in small bowl until dissolved; stir into soup. Return to boil 1 minute. Chill well. Serves 4.

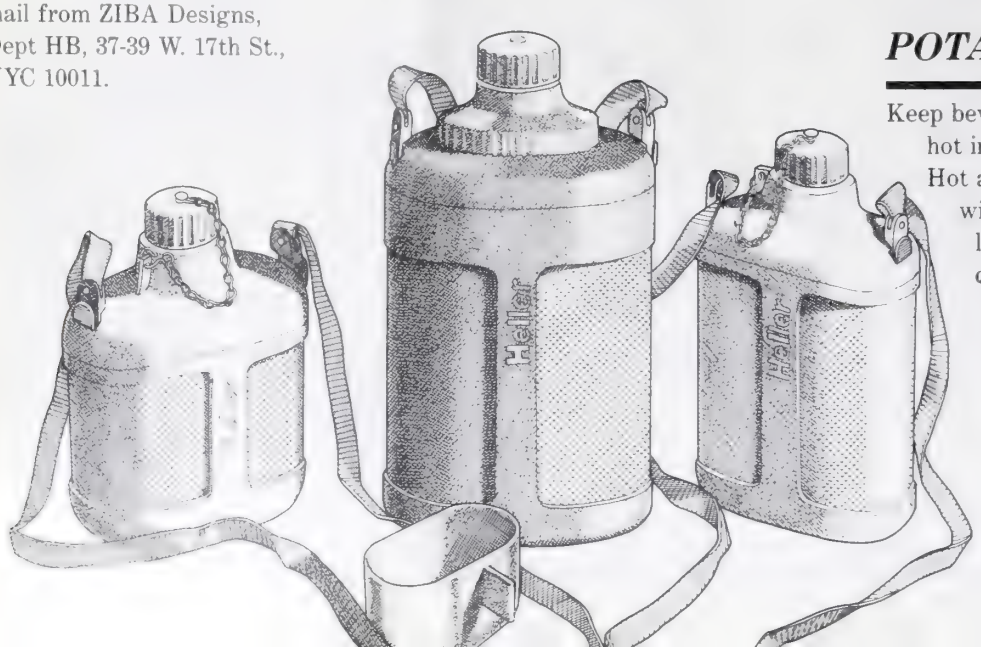


ART FORMS

Each of these hand-painted platters is an original by Phyllis Kaplan for ZIBA Designs. The 12-inch round fits into the 12½-inch square for greater versatility. About $120 at Henri Bendel (10 W. 57th St., NYC) or by mail from ZIBA Designs, Dept HB, 37-39 W. 17th St., NYC 10011.

BERRY REFRESHING

Greet guests at a summer brunch with a "Schweppes Fraise": crushed strawberries (or strawberry nectar) and cold seltzer. Garnish with a fresh berry rolled in powdered sugar. Send $1.50 for "Schwepping It Up in Style" for more party ideas (Schwepping It Up Guide, Dept. ADC, Box 572, West Haven, CT 06537).



POTABLES TO GO

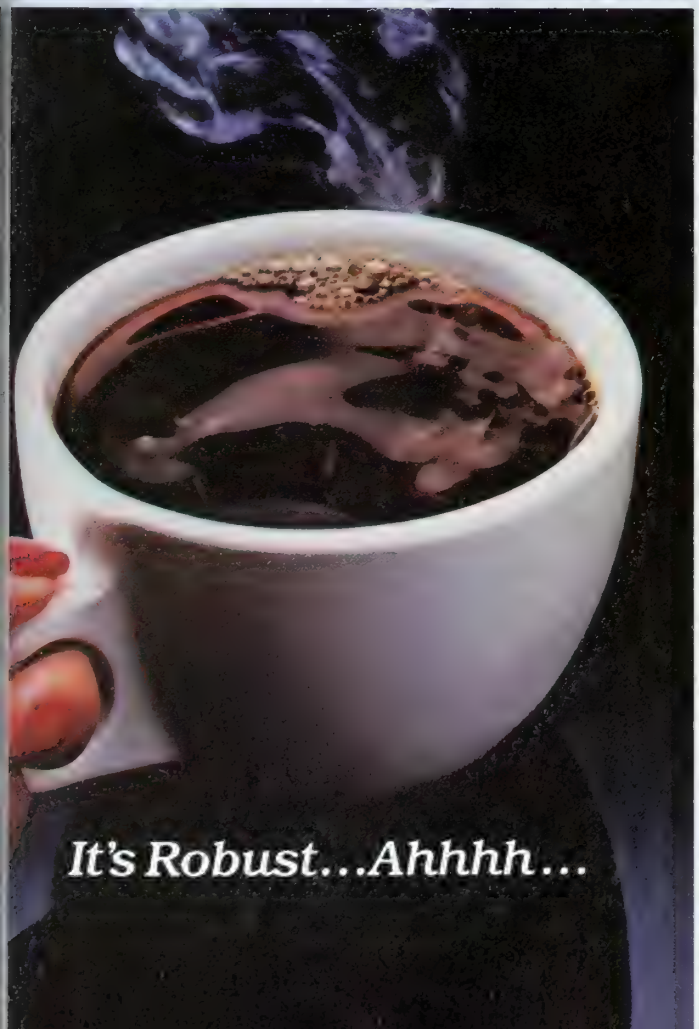
Keep beverages ice cold and soup piping hot in one of Heller's new thermal Hot and Cold Canteens. Insulated with polyurethane foam, these lightweight portable bottles come with detachable straps in bright primary colors—perfect to tote to a baseball game or on a weekend camping trip. Three sizes: 20 oz., $9.95; 34 oz., $11.95; 50 oz., $14.95. Available in red, yellow, blue or black at Conran's, Bullock's, May Co. and other department stores.■

ILLUSTRATION BY SUSAN LOSTER, PHOTOS BY ALASTAIR FINLAY



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WINE & GOOD SPIRITS

By PETER QUIMME

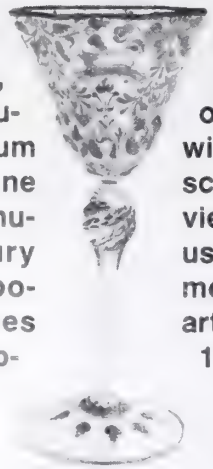


WHAT TO SERVE WITH JAPANESE FOOD

Those who enjoy wine with their meals are frequently puzzled about what to serve with Eastern cuisines, particularly Japanese. The pickled side dishes that often accompany main dishes are too sour to go with wine and will sabotage your best bottles. But I've found after some experimentation that there are Japanese dishes that go very well with wine. Steak teriyaki is excellent with a hearty red, such as the 1980 Louis M. Martini Zinfandel (about $6). And sushi is marvelous with a crisp Chenin Blanc, such as the 1984 Parducci (about $6). Most tempura dishes call for light, flavorful and fruity whites, such as the 1982 Chateau St. Michelle Washington State Gewürztraminer (about $6.50), 1983 Klosterkeller Siegendorf Riesling from Austria (about $5.50), or 1984 Callaway White Riesling (about $7).

Serving wine successfully with Japanese food calls for a planned sequence of dishes, not a family-style array. If too many different dishes appear on the table at the same time, there's a good chance something will clash with the wine. In that case I serve beer, such as the Japanese Asahi or Kirin. But I've also found that a dry fino sherry such as Tio Pepe (about $6) will bridge a number of tastes successfully, as will the classic accompaniment to Japanese food, sake. Despite tradition, it's not necessary to serve sake warm; in fact, some examples, such as Taru Kiku Masamune (about $5.50), are actually intended to be served chilled.

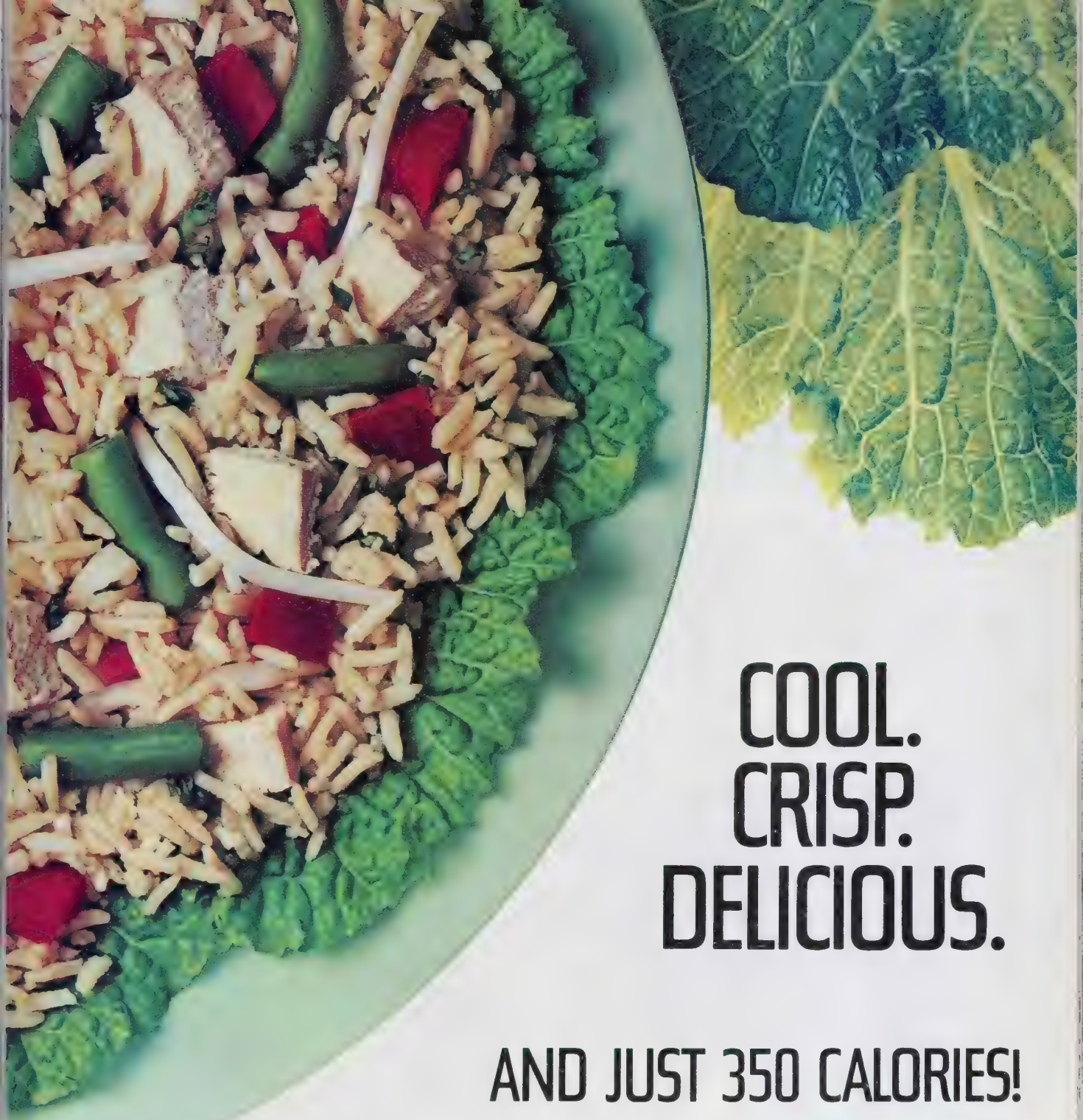
Wine by Design



A fascinating wine exhibition opens this month at the Cooper-Hewitt Museum in New York, the Smithsonian Institution's national museum of design. Ancient wine cups, illuminated manuscripts, 19th-century posters and contemporary champagne flutes are among the 350 objects assembled to illustrate the far-ranging impact of wine on the history of design. Visitors will be able to trace the evolution of drinking vessels, wine bottles and corkscrews and get an overview of the pervasive use of vine and grape motifs in the decorative arts. (Through October 13, at the Cooper-Hewitt Museum, 2 E. 91st St., NYC 10128.)

WINE BARGAIN OF THE MONTH: 1983 Premiat Sauvignon Blanc

This crisp, clean flavorful white is made in the Tarnave region of Rumania, which has a reputation for fine white wines. Perhaps because it's blended with a small amount of other local grape varieties, it doesn't resemble the herbaceous Sauvignon Blancs of California—it is softer and more perfumed. At the price—about $3—it is a super bargain. Available in major markets nationwide. ■



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MINUTE® RICE FITS THE WAY YOU COOK TODAY

Chicken Salad Orientale

- 1½ cups boiling water
- 1½ cups MINUTE® Rice
- 1 sm. onion, sliced or diced
- ⅓ cup sour cream
- 2 tbsp. cold water
- 1 tbsp. soy sauce
- ½ tsp. garlic powder
- ½ tsp. salt
- ⅛ tsp. pepper
- ½ tsp. ground ginger
- 2 tbsp. finely chopped parsley
- 1½ cups cubed cooked chicken
- 1 pkg. (10 oz.) BIRDS EYE® Cut Green Beans, thawed
- 1 cup bean sprouts, trimmed
- ½ red or green pepper, diced

1. Pour boiling water over rice and onion in 2-quart bowl. Cover and let stand 5 minutes.
2. Mix the sour cream with water, soy sauce, spices and parsley.
3. Stir sour cream dressing into rice.
4. Add remaining ingredients and toss lightly.

Makes 4 servings, each less than 350 calories.



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KITCHEN ESSENTIALS

By KATHLEEN MAHONEY



POTHOLDERS WITH PIZZAZZ

These snappy potholders are sure to brighten any kitchen. In lively summer brights, this set of three is $10 from Lillian Vernon, 510 S. Fulton Ave., Mt. Vernon, NY 10550.

MILLION-COPY COOKBOOK

Congratulations are in order. *River Road Recipes I,* issued by the Junior League of Baton Rouge, is the first community cookbook to sell over a million copies. Focusing on Cajun and Creole recipes, it's $11.50 from the Junior League, 4950 Government St., Baton Rouge, LA 70806.

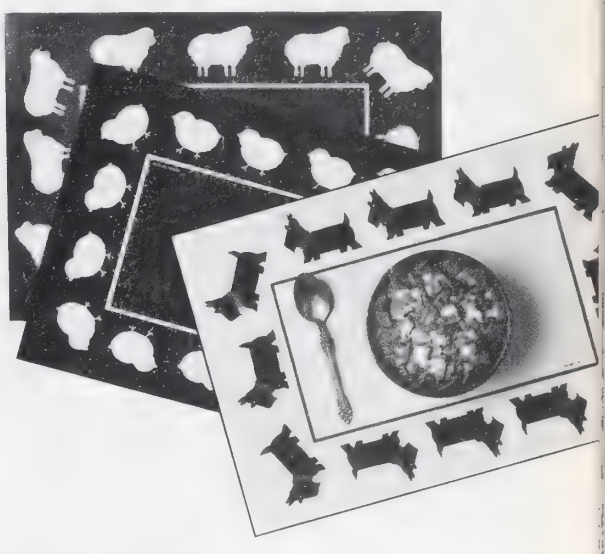
HOB-KNOBBING

A number of appliance manufacturers have followed Thermador's lead, introducing European-style cast iron heating elements to replace coil burners on electric ranges. Called hobs, they have a solid surface eliminating the need for a drip pan and simplifying cleaning. Another plus—more even heat distribution.

ARTFUL ACCESSORY

Design elegance from Italy. The salt and pepper set is available at the MoMA Museum Store Shop for $45 or by mail through their catalog (add $5.75 for postage and handling). Designed by Enzo Mari, they are white melamine, 3½ inches high.





PLACE MAT MENAGERIE

A trio of animals (*above*) marches around the borders of these charming vinyl place mats by bobbi bennis. They are just right for an informal meal in the kitchen, and extremely easy to clean. The Scotties are in black, red and white; the chicks are in blue and yellow; and the sheep are in charcoal, camel and white; $3.25 each. Available at Bloomingdale's. For more information write to bobbi bennis, 7 E. 80 St., NYC 10021. ■

FOR MORE DETAILS, SEE PRODUCT INFORMATION

MICROWAVE CORNER

By BARBARA BLOCH and RITA BARRETT

Here are three delicious appetizers to make ahead of time and serve at your first spring gathering.

Hint: Arrange cooked mushrooms in microproof serving dish and refrigerate until ready to serve. Reheat at medium-high (70 to 75 percent power) about 2 minutes before serving. Cook caponata in microproof serving dish and refrigerate. Bring to room temperature before serving. The flavor of caponata is enhanced when it is made a day or two in advance.

CAPONATA

- 4 tablespoons olive oil
- 1 medium-size eggplant (about 1 pound), peeled and diced
- 1 large onion, chopped
- 2 cloves garlic, minced
- 1 medium-size green pepper, seeded and chopped
- 1 teaspoon Italian seasoning
- Salt and freshly ground pepper to taste
- 1 can (16 ounces) whole tomatoes, drained and chopped
- 3 tablespoons chili sauce
- 2 tablespoons drained capers
- 1 tablespoon red wine vinegar
- Chopped ripe olives to garnish
- French or Italian bread

☐ Place olive oil in 1-1/2-quart microproof dish. Add eggplant, cover and microcook on high 8 minutes or until softened, stirring after 4 minutes. Add onion, garlic, green pepper, Italian seasoning, salt and pepper. Stir well, recover, and microcook on high 4 minutes. Add tomatoes, chili sauce, capers and vinegar. Stir well, recover, and microcook on high 15 minutes, stirring every 5 minutes. Garnish with ripe olives and serve at room temperature with crusty French or Italian bread. Makes about 3 cups.

☐ *Variation:* Add 4 anchovy fillets, drained and minced, when tomatoes are added. Omit salt.

BRANDIED MUSHROOMS

- 24 mushrooms, each about 2 inches in diameter
- 6 tablespoons butter
- 3 tablespoons minced shallots
- 6 tablespoons dry bread crumbs
- 1/4 cup finely chopped pecans or walnuts
- 1/4 cup brandy
- 1 tablespoon lemon juice
- 1/4 cup freshly chopped parsley
- 1 tablespoon chopped fresh tarragon
- Salt and freshly ground pepper to taste
- Paprika

☐ Wipe mushrooms with damp cloth. Remove stems and mince. Set caps aside. Place 3 tablespoons butter in 1-1/2-quart microproof bowl and microcook on high 1 minute. Add shallots and minced stems. Cover and microcook on high 3 minutes. Add bread crumbs, nuts, brandy, lemon juice, parsley, tarragon, salt and pepper. Mix well. Place remaining 3 tablespoons butter in small microproof dish and microcook on high 1 minute. Brush mushroom caps with melted butter. Fill mushrooms with stuffing. Arrange 12 stuffed mushrooms in 9- or 10-inch glass pie plate. Sprinkle with paprika. Microcook on high 5 minutes, rotating dish after 2-1/2 minutes. Repeat with remaining mushrooms. Makes 24 appetizers.

HOISIN RIBS

Serve these easy sweet and sour ribs with ice cold beer and plenty of napkins.

- 2 to 2-1/2 pounds pork loin back ribs
- 1/2 cup light or dark soy sauce
- 1/2 cup dry sherry or dry vermouth
- 1 teaspoon dry mustard
- 2 tablespoons dark corn syrup
- 1/2 teaspoon ground ginger
- 1/2 cup hoisin sauce (see note, below)
- 1/2 cup ketchup
- 2 tablespoons dark brown sugar
- 1 teaspoon prepared horseradish
- Scallions, optional

☐ Cut ribs apart and place in single layer in shallow glass baking dish. Combine soy sauce, sherry, dry mustard, corn syrup and ginger in small bowl, and stir until well blended. Pour over ribs and turn ribs to coat. Cover and refrigerate 2 to 3 hours, turning ribs occasionally.

☐ Remove ribs from marinade. Measure 1/3 cup marinade and set aside. Blend hoisin sauce, ketchup, brown sugar, horseradish and reserved marinade. Place ribs on microproof rack in large shallow microproof baking dish. Cover and microcook on medium-high (70 to 75 percent power) 20 minutes. Drain off fat and brush ribs with hoisin mixture. Microcook on medium-high (70 to 75 percent power) 20 to 22 minutes or until ribs are tender, brushing ribs with hoisin mixture every 5 minutes. Serve warm with fresh scallions, if desired. Makes 16 to 20 ribs.

☐ *Note:* Hoisin sauce is available in Oriental food stores and in the Chinese food section of many supermarkets. ■

All recipes tested in a 625-watt oven. If the wattage of your oven is lower, additional cooking time will be necessary



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QUICK COOK

Just-snipped herbs add freshness and flavor—from soup to dessert



I recently gave a lecture and demonstration on cooking with fresh herbs at the Bronx Botanical Garden in New York. I spoke about how to use herbs in cooking to add flavors and aromas that are impossible to achieve any other way. The variety of herbs available is staggering, but a modest backyard or kitchen window "garden" can provide enough herbs for adding depth of flavor and interest to many different dishes. (A sampling of the possibilities—and variety—appears here.) When planning your garden, add to the familiar parsley, dill, thyme, sage and rosemary a few of the lesser known herbs such as chervil, cilantro, scented geraniums and nasturtiums. Recipes serve 4. —MARTHA STEWART

Carrot Soup With Coriander

4 tablespoons unsalted butter
1 shallot, minced
1-1/2 teaspoons ground coriander
4 cups chicken broth
1-1/2 pounds carrots, peeled and thinly sliced
1 large parsnip, peeled and thinly sliced (optional)
1/2 cup heavy cream
1-1/2 tablespoons chopped fresh cilantro leaves
Salt and freshly ground pepper to taste

1. Melt butter in a heavy saucepan over moderate heat. Add shallot and ground coriander and cook, stirring frequently, 2 minutes.
2. Add broth, carrots and parsnip. Bring mixture to a boil, cover, reduce heat and simmer 35 minutes or until vegetables are tender.
3. Process mixture a bit at a time in food processor or blender until smooth.
4. Return to saucepan, add cream, coriander leaves, salt, pepper, and heat through. (*Note:* To serve soup cold, sprinkle top with additional ground coriander.)

Cucumber Salad With Rosemary Balsamic Vinegar Dressing

Dressing:

1/3 cup balsamic vinegar
1 teaspoon fresh rosemary leaves
1/4 cup olive oil
1/2 cup safflower oil
2 tablespoons Dijon mustard
1/2 teaspoon salt
Freshly ground black pepper to taste
Pinch sugar

3 seedless cucumbers, washed and very thinly sliced
8 to 10 nasturtium flowers

Gently heat the balsamic vinegar with rosemary leaves in a saucepan over low heat 1 to 2 minutes. (This accentuates the flavor of the rosemary.) Whisk all ingredients for dressing in a large bowl. Add sliced cucumbers and toss well. Serve immediately, garnished with nasturtium flowers.

Grilled Swordfish Steak With Chervil Butter

2 pounds swordfish steaks, about 1 inch thick
1/2 cup olive oil
Juice of 2 lemons

Chervil butter:

1 stick unsalted butter, room temperature
1/2 cup finely chopped fresh chervil
Salt and pepper to taste

1. Brush swordfish with olive oil and lemon juice; let stand 30 minutes.
2. Mix all ingredients for chervil butter in food processor or small bowl; set aside.
3. Grill fish over hot coals (add mesquite or wood chips, if desired, for more flavor) for 7 to 10 minutes, turning once.
4. Transfer to heated platter, then brush with chervil butter.

Baked Apricots With Rose Geranium Sugar

4 tablespoons unsalted butter, softened
1/2 cup sugar which has been mixed with 4 rose geranium leaves for 1 week in tightly sealed jar
8 fresh, ripe apricots, peeled, halved and pitted
1/2 cup heavy cream

1. Preheat oven to 375°
2. Spread half the butter on bottom of 8-by-8-inch baking dish. Discard geranium leaves and sprinkle dish with half the sugar.
3. Place apricots cut side down on top of butter and sugar. Dot with remaining butter and sprinkle with remaining sugar. Bake 20 minutes.
4. Pour cream around apricots and bake 5 minutes longer or until sauce is hot.
5. Place 4 apricot halves on each dessert plate and spoon sauce around apricots. (*Note*: If sauce separates, process in food processor or blender 15 to 30 seconds until smooth.) Serve hot or warm.■

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Ratatouille Kabobs

- 1 cup eggplant cubes
- 1 cup large Whole Pitted California Ripe Olives
- 1 medium red onion
- 1 small zucchini, cut into ½-inch pieces
- ¼ cup red or green pepper chunks
- 1 8-oz. bottle KRAFT Italian Dressing
- 2 cups cooked rice

Parboil eggplant until tender, drain. Chop olives to measure 1/3 cup. Chop onion to measure 1/4 cup; cut remainder into 1-inch chunks. Pour dressing over eggplant, whole olives, red onion chunks, zucchini and red pepper. Cover; marinate in refrigerator. Drain, reserving marinade. Combine 1/4 cup marinade, chopped olives, chopped onion and rice. Arrange vegetables on skewers. Serve over rice mixture.

4 servings

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A TASTE OF JAPAN

Continued from page 109

This lexicon of Japanese foodstuffs describes some of the more unusual ingredients used in the recipes that follow.

DAIKON (Japanese white radish). A white root that can be eaten raw, braised, pickled or dried. It usually has green skin near where shoots and leaves peek out of the earth. It tends to have a sharper taste than the more slender, all-white radishes, and is best for grating and pickling. Choose *daikon* with luminous, blemish-free skin. Store uncovered in vegetable bin of refrigerator.

GOMA (sesame seeds). Sesame seeds are used in Japanese cooking for seasoning and garnishing. White sesame seeds (*shiro goma*) are available hulled and unhulled. Unhulled seeds are beige in color and have a nuttier flavor than hulled seeds. Black sesame (*kuro goma*) seeds are pressed to produce aromatic sesame oil.

GOMA ABURA (aromatic sesame oil). This dark, nutty, oil is best used for seasoning foods, not for sautéing or frying. Store 2 to 3 months in a cool, dry place.

HAKUSAI (Chinese cabbage). A leafy, pale green cabbage popular throughout the Orient. Choose heavy, compact heads with pearly white ribs and pale to medium green leaves. Store wrapped in a clean kitchen towel in vegetable bin of refrigerator up to one week.

KATSUO BUSHI (dried bonito flakes). Dried, flaked bonito fillets are used to season stocks and sauces. If using only occasionally, buy small packets; it turns rancid rather quickly.

MIRIN (syrupy rice wine). A sweet, low-alcohol wine used to glaze and flavor foods. Store in a dry place away from light. Wipe cap and rim after each use to prevent sticking.

MISO (fermented bean paste). Fermented soybean mash used to thicken and season foods. In recipes calling for dark bean paste, use any kind of *aka* (literally "red") *miso*. In recipes calling for light paste, any *shiro* (literally "white") *miso* will do. After opening, reseal and refrigerate up to two months.

SAKE (rice wine). A colorless alcoholic beverage distilled from fermented rice. For cooking purposes, use any brand of *sake* except those labeled "cooking wine," which indicates a mixture of inferior rice wines and occasionally the addition of sugar or other additives. Store, tightly capped, on a dark kitchen shelf.

SANSHO (Japanese pepper). The berry of the prickly ash plant dried and crushed into a delicate, highly aromatic powder. Once opened, store in the freezer.

UME SHU (plum wine). A rather sweet, syrupy beverage with a delicate, cherrylike, fruity bouquet.

WASABI (Japanese horseradish). The sharp-tasting root of an Asiatic herb sold in powdered form and as a paste in tubes. The powdered form is preferable and should be purchased in small quantities as it often develops a dusty, stale aftertaste within a few months of opening. Close can well after each use and store in a dark, dry place.

SU (rice vinegar). A mild, fragrant vinegar used in many Japanese dishes. The best is pure *kome-zu*, or rice vinegar—the first pressing from fermented rice. (Ordinary rice vinegar is made from successive pressings.) *Seasoned* rice vinegar, which is used for making *sushi*, has sugar, salt and sometimes MSG added. Store tightly capped in a dark, dry place.

WASABI BEEF ROLLS WITH GREEN BEANS AND POTATO SALAD

- **2** to 3 tablespoons *wasabi* mayonnaise *(recipe follows)*
- **6** to 8 ounces fresh green beans
- **1/4** teaspoon salt
- 8 ounces thinly sliced rare roast beef
- **2** teaspoons black sesame seeds (optional)
- **1/8** teaspoon freshly ground black pepper
- **2-1/2** to 3 cups *wasabi* potato salad *(recipe follows)*

☐ Prepare *wasabi* mayonnaise and set aside.

☐ Select longest and best beans and trim to even lengths (about 3-1/2 to 4 inches). Add salt to 1 quart water, and bring to rolling boil. Add beans and blanch 1 minute or until bright green and crisp-tender. Drain thoroughly.

☐ Fold top and bottom of each slice of beef to make a band about 2-1/2 to 3 inches wide. Cut band to length of 3-1/3 to 4 inches and wrap around 4 or 5 green beans. Repeat with remaining beans and beef to make 16 rolls. Arrange 3 or 4 rolls on each plate, seams down.

☐ Set aside 1/2 cup *wasabi* mayonnaise for the potato salad. Pipe or spoon a ribbon of remaining *wasabi* mayonnaise across middle of beef and green bean rolls. (Use leftover *wasabi* mayonnaise to sauce meats, fish or vegetables.)

☐ Roast sesame seeds in dry skillet 30 seconds over moderate heat. Coarsely crack all but about 20 seeds by mincing with knife or in pepper mill. Mix cracked sesame with black pepper and sprinkle over mayonnaise.

☐ Prepare potato salad as directed, divide into 4 portions and place mound behind beef rolls on each plate. Sprinkle potato salad with reserved whole sesame seeds if desired. Serve at room temperature, or chill plates 15 minutes in refrigerator before serving. Makes 16 rolls.

POTATO SALAD WITH *WASABI* MAYONNAISE

- **1-1/4** pounds red-skinned potatoes, unpeeled
- **1** tablespoon scallion finely chopped, green parts only
- **3** to 4 ounces carrot, peeled
- **1/4** teaspoon salt
- **1/2** cup *wasabi* mayonnaise *(recipe follows)*

☐ Place potatoes in large pot with cold water to cover. Place over high heat and boil 15 minutes or until tender. Drain; cool until easy to handle. Peel and slice into 1-inch chunks. Cool completely.

☐ Soak scallions in bowl of water 5 minutes; drain and pat dry.

☐ Slice carrot into very thin diagon slices. Stack slices and cut into threadlik julienne shreds. Toss carrots with salt i bowl, squeezing to wilt them. Rinse ca rots under cold water and squeeze dry.

☐ In bowl, gently mix potatoes with *wa sabi* mayonnaise. Fold in scallions an carrots. Cover and chill 20 minutes c serve immediately at room temperatur Serves 4 to 6.

☐ *Note:* To make this salad in advanc cover and chill potatoes until ready t assemble. Prepare scallions and carrot cover and chill separately. Just befor serving dress potatoes with mayonnais fold in scallions and carrots.

WASABI MAYONNAISE

- **2** yolks from extra-large eggs, at room temperature
- **2** tablespoons *wasabi* powder (fiery Japanese horseradish)
- **4** teaspoons rice vinegar
- **1/4** teaspoon salt
- **1** cup vegetable oil
- **2** tablespoons lime juice

☐ In clean, dry bowl whisk egg yolk *wasabi* powder, vinegar and salt unt well combined. Add oil, by droplet while whisking constantly. Whisk i enough lime juice to thin to desired con sistency. Cover with plastic wrap and le rest 10 minutes before using. Store i tightly sealed jar in refrigerator. Makes to 1-1/3 cups.

☐ *Note:* This mayonnaise is at its bes from 10 minutes to 2 hours after prepara tion; after this it tends to lose some of it punch. It may be revived, however, b mixing 1/2 teaspoon *wasabi* powder in small cup with a drop of cold wate Whisk this into mayonnaise.

COLD STEAMED PEPPERED PORK WITH MUSTARD SAUCE

- **2** pounds pork loin or lean pork shoulder
- **1** teaspoon salt
- **1/2** teaspoon *sansho* (fragrant Japanese pepper)

Mustard sauce:

- **1/3** cup *shiro miso* (light fermented bean paste)
- **2** tablespoons rice vinegar
- **1** tablespoon sugar
- **1** tablespoon water
- **1** teaspoon soy sauce
- **1** teaspoon Dijon mustard

Julienned cucumber for garnish (optional)
Julienned blanched green beans for garnish (optional)

☐ Rub all surfaces of meat with salt and *sansho*. Tie pork at 1-inch intervals with kitchen twine so that it keeps its shape Place pork in steamer with at least 1-1/2 inches water in bottom section. Bring wa ter to boil; adjust heat to keep steady flow of steam. After 10 minutes, check water level. Add enough hot water if necessary every 15 minutes to maintain water level at a depth of 1-1/2 inches. Steam pork 45 minutes or until internal temperature reaches 170°.

(Continued on page 124)


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A TASTE OF JAPAN

Continued from page 120

☐ Remove steamer from heat, cover pork with damp cloth, and cool to room temperature. When cloth is no longer hot and no clouds of steam are visible, wrap pork in plastic wrap and refrigerate at least 2 hours or up to 3 days.

☐ Combine sauce ingredients in small non-aluminum saucepan. Simmer over low heat until bubbly and glossy; chill at least 15 minutes before serving. Refrigerate up to 1 week in a covered glass jar.

☐ Remove twine and slice pork 1/8 inch thick. Overlap slices on serving platter. Stir sauce and thin it slightly, if necessary, with 1 to 2 drops water. Serve sauce separately, or drizzled across sliced meat. Garnish plates with cucumbers and green beans if desired. Serves 6 to 8.

CHICKEN SALAD WITH GINGER MAYONNAISE AND MACADAMIA NUTS

- 2 large whole chicken breasts (each weighing about 1-1/2 pounds with skin and bone intact)
- 1 tablespoon *sake*
- 1 slice fresh ginger root the size of a quarter
- 3/4 pound *daikon* radish, peeled and thinly sliced
- 1 teaspoon salt
- 1/4 cup (about 2-1/2 ounces) macadamia nuts
- 2 small, unwaxed cucumbers (about 1/2 pound)

Ginger dressing:

- Yolk from 1 jumbo egg, at room temperature
- 2 teaspoons dry mustard
- 1/4 teaspoon salt
- Pinch sugar
- 1/3 cup vegetable oil
- 1 teaspoon rice vinegar
- 1 to 2 teaspoons ginger juice (see note)
- Lettuce leaves (optional)

☐ Place chicken breasts on cutting board skin side up. Press down firmly on breast bone with your hands to flatten meat. Combine 1-1/2 cups water, *sake* and ginger root in skillet just wide enough to accommodate both chicken breasts snugly. Add chicken, cover and gradually bring liquid to simmer over low heat. Simmer 25 minutes; remove from heat. Cool chicken in poaching liquid until cool enough to handle. Remove and discard skin and bones. (Strain poaching liquid and use as soup base if desired.) Tear meat by hand, with grain, into pieces 1-1/2 inches long and 1/8 inch wide. (Hand shredded, rough-textured pieces absorb dressing better than knife-sliced strips.) Cover with plastic wrap and refrigerate.

☐ Stack several radish slices and cut into thin threadlike julienne strips. Place radish in bowl and sprinkle with salt; let sit 5 minutes, then squeeze to extract as much liquid as possible. Discard brine, rinse radish under cold running water, and squeeze again. Cover and chill at least 30 minutes.

☐ Cut each macadamia nut in half. Toast in dry skillet over medium-high heat, shaking pan frequently, about 1 minute or until golden brown; set aside.

☐ Slice off top of each cucumber (the dark end that at one time was attached to the vine) and using circular motions, rub this end piece against cut edge. (The Japanese call this procedure *aku nuki* or "bitterness removing." As you rub, you will notice a white pasty foam forming around rim of cut cucumber; this is the *aku* or "bitterness." Rinse this off, then trim the other end of the cucumber (the light colored end where the flower once bloomed). Cut each cucumber in half, to produce four 2-inch cylinders. Each of these will be further shaped into 2 mountain shapes (see note). Cucumber "mountains" are best when cut no more than 1 hour before serving.

☐ To make dressing, beat egg yolk in bowl with a whisk until smooth and creamy. Add dry mustard and continue beating to make a stiff paste. Beat in salt and sugar. Add half the oil by droplets while whisking constantly. When half the oil has been added, alternate drops of vinegar with oil as you beat. Add ginger juice and mix well. (Dressing may be made up to 2 hours in advance.)

☐ Toss chicken and nuts in a bowl with ginger mayonnaise. Divide mixture into 4 portions and mound on lettuce leaves.

(Continued on page 126)

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continued from page 124

Serve with julienned radish and cucumber "mountains." Serves 4.

☐ *Note:* To make ginger juice, peel and grate 1/2-inch piece fresh ginger root and squeeze with fingers to extract juices.

☐ *Note:* To make cucumber "mountains," use two small straight, sharp knives. Insert one through the length of a 1-1/2-inch cucumber cylinder. Use second knife to make horizontal slash to the depth of blade of first knife. Pull out second knife and flip cucumber over. Now slash horizontally again in the same manner. Remove both knives and pull the two "mountains" apart.

HOMEMADE LEMON AND MINT NOODLES WITH DIPPING SAUCE

Lemon noodles:

- 1/3 cup whole-wheat flour
- 2/3 cup all-purpose flour
- 1 large egg
- 1 tablespoon vegetable oil
- 1/4 teaspoon salt
- 1 teaspoon lemon juice
- 1 teaspoon grated lemon rind

Mint noodles:

- 1 cup loosely packed fresh mint leaves
- 3-4 tablespoons vegetable oil
- 1 cup all-purpose white flour
- 1 egg
- 1/4 teaspoon salt
- Dipping sauce (recipe follows)
- Cucumber fans, for garnish (optional)

☐ *To make lemon noodles:* Mix flours in shallow bowl. Make well in center and break egg into it. Add oil and salt, then gently scramble egg with a fork (or chopsticks). Add lemon juice and grated rind. Continue to mix, incorporating flour as you mix to make a dough.

☐ Turn dough out on lightly floured board and knead with palms of hands for a few minutes until smooth and elastic. (Dough should be the consistency of what the Japanese call *mimi tabu* or "ear lobe." Gently pinch dough, then soft, thick pad of your ear lobe; they should feel about the same.) Using a manual pasta machine, roll dough out to thickness of 1/16 inch. Let dough rest 3 minutes and lightly dust with flour before running it through narrow spaghetti-cutting attachment. Let noodles air dry on rack at least 20 minutes and up to 2 hours before cooking them.

☐ Bring large pot of lightly salted water to rolling boil. Add noodles and cook, stirring occasionally, 2 minutes, or until *al dente.* Drain immediately and shower them with fresh cold water. Drain well. *(Note:* if you wish to make and cook noodles in advance, you will need to shower them quickly in cold water again just before serving. Drain immediately.)

☐ *To make mint noodles:* Rinse mint leaves and pat dry. Place leaves in bowl of food processor with metal blade. Pulse/process until leaves are uniformly and finely chopped, scraping down sides several times. With motor running, slowly add 3 tablespoons of oil. Stop and scrape down sides as necessary. Add up to 1 tablespoon oil, if mixture seems dry. Store oil in covered glass or ceramic container. Mint and oil will separate after a few moments. Use 2 tablespoons of the thick sediment from bottom of container for noodles. (Use oil at the top for salad dressings, if desired.) Makes about 1/4 cup mint oil.

☐ Mound flour in shallow bowl. Make well in center of mound and break egg into it. Add mint oil and salt over egg and gently scramble egg with a fork or chopsticks. Continue scrambling motions, incorporating a bit of flour from sides of well as you go. Gradually beat in flour to make a soft but not sticky dough. Proceed as for lemon noodles.

DIPPING SAUCE

- 3 tablespoons light soy sauce
- 2 tablespoons *mirin* (syrupy rice wine)
- 1 five-gram package *katsuo bushi* (bonito flakes)
- 1 tablespoon white sesame seeds, for garnish (optional)
- Lemon twists for garnish (optional)

☐ In small saucepan, mix 1 cup water, soy sauce and *mirin,* and bring to simmer. Remove from heat and sprinkle fish flakes over mixture. Steep 3 minutes, strain through cloth-lined colander. Serve in individual bowls garnished with

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sesame seeds and lemon twist. Keeps up to one week in refrigerator. Makes about 1-1/4 cups.

CABBAGE AND SPINACH ROLLS WITH SESAME VINAIGRETTE

1/2 pound fresh spinach, washed
6 leaves Chinese cabbage

Sesame vinaigrette:
3 tablespoons soy sauce
3 tablespoons rice vinegar
2 tablespoons *mirin* (syrupy rice wine)
1-1/2 teaspoons dark sesame seed oil

1-1/2 teaspoons white sesame seeds

☐ Gather spinach by stems and tie into 2 bundles with kitchen twine. Bring pot of water to rolling boil; turn off heat. Hold spinach by stems with fingers or tongs and dip in hot water until barely wilted. Transfer to bowl of ice water to stop cooking. Remove spinach from water, squeeze out all liquid, and set aside on paper towels.

☐ Bring hot water back to boil and blanch cabbage leaves until barely wilted. Plunge into bowl of cold water; pat dry with paper towels.

☐ To assemble, use a Japanese slatted bamboo mat called a *sudare* or a clean kitchen towel. For each roll use 3 leaves of cabbage and 1 bundle of spinach. Lay cabbage leaves across *sudare* or towel to create rectangular area approximately 8 by 5 inches. Stem portions should alternate right and left side and leafy portions should spread to cover area.

☐ Trim and discard tied stems and twine from spinach bundle then divide bundle into 2 bunches; 1 for each of the 2 rolls you'll be making. Lay bunch of spinach horizontally across cabbage at edge closest to you, laying one-half of spinach with stem end flush to the right; other half with stem end flush to the left. Lift cabbage with help of mat or cloth and flip it over spinach. Continue to roll snugly until all cabbage has encircled spinach. Repeat with remaining cabbage leaves and spinach to make second roll.

☐ Tie ends of each roll with string or rubber bands, and refrigerate at least 1 hour, or up to 1 day. Place on paper towels on plate to catch any liquid.

☐ In small bowl mix dressing ingredients and chill if desired. Dressing may be refrigerated for several weeks.

☐ In clean, dry skillet, toast sesame seeds over medium-high heat, swirling skillet continuously until seeds begin to color slightly or begin to pop.

☐ When ready to serve, remove rolls from mats or towels. With sharp knife, slice each into 8 pieces. Stand pieces on flanged plates or shallow bowls. Spoon some dressing over each piece and garnish with sesame seeds. Makes 16 pieces, 2 to 3 pieces per serving. (Menu suggestions: serve with meat, fish, or poultry. Use sesame vinaigrette to dress other vegetables and salads.)

ASPARAGUS SALAD IN SMOKY SAUCE

Smoky sauce:
1 tablespoon *mirin* (syrupy rice wine)
1 tablespoon light soy sauce
1 five-gram package *katsuo bushi* (bonito flakes)
1 pound fresh green asparagus, preferably very slender stalks

☐ Season 2/3 cup water in a small saucepan with *mirin* and soy sauce, and bring to boil over medium heat stirring once or twice. Sprinkle all but 2 tablespoons of dried bonito flakes over boiling liquid. Remove from heat; steep 3 minutes. Pour liquid through cloth-lined strainer into glass or ceramic dish; set aside.

☐ Trim asparagus ends; then cut stalks in half. Bring small pot of salted water to rolling boil and add bottom half of stalks. Cook 30 seconds or until water returns to boil. Add top pieces of asparagus and cook 1 minute or until crisp-tender. Drain asparagus and place in sauce. Cool to room temperature, cover and chill 30 minutes to 2 hours.

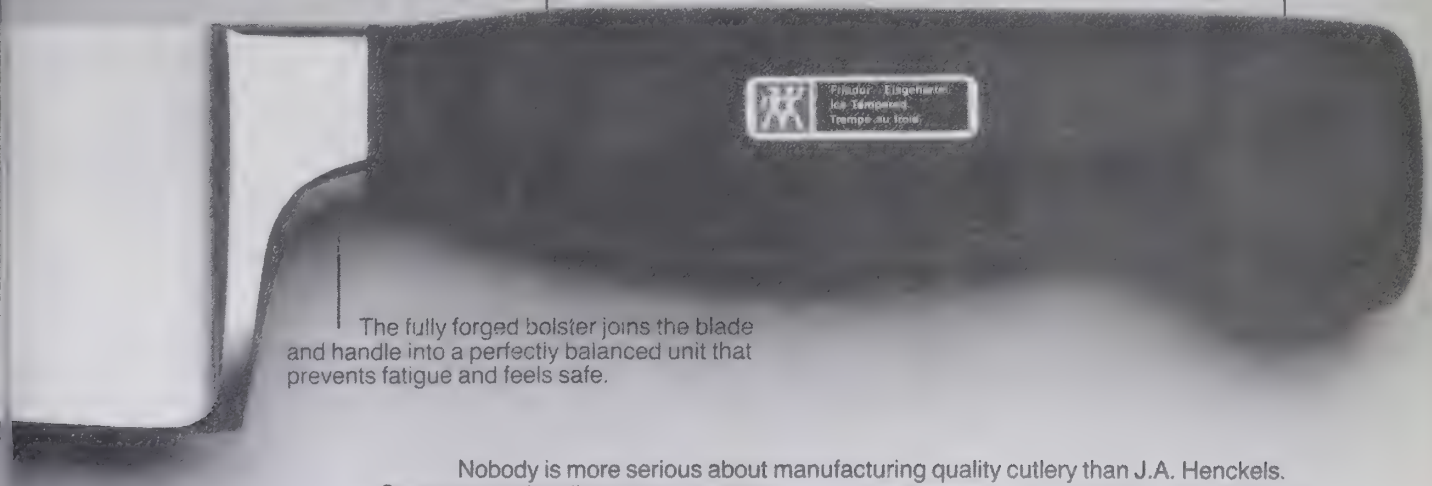
☐ To serve, lift asparagus bottoms out of sauce. Place stalks parallel to each other to form a bundle on serving platter (or make small bundle on each plate).

(Continued on page 128)

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A TASTE OF JAPAN

Continued from page 127

Align asparagus tops so tips point in same direction. Lay top pieces over stalk pieces to form mound. Sprinkle reserved bonito flakes across the center just before serving. Serves 4 to 6. (Menu suggestions: serve with grilled meat, fish or poultry.)

ORCHARD AND FIELD SALAD

- 1/3 cup rice vinegar
- 2 tablespoons sugar
- 8 to 10 ounces daikon radish, peeled
- 1 teaspoon salt
- 1 large (about 7 ounces) golden or red delicious apple
- 3 ounces seedless red or green grapes
- Fresh mint sprigs (optional)

☐ Combine vinegar and sugar in small non-aluminum saucepan, and heat slowly, stirring constantly until sugar dissolves. Cool to room temperature.

☐ Cut radish into 1/2-inch cubes and toss with salt in bowl. Let stand 10 minutes. Place radish in strainer and rinse with cold water to remove excess salt. Blot radish with paper towels, then transfer to vinegar and sugar mixture. Cover; marinate 30 minutes to 2 hours at room temperature. Refrigerate 4 to 24 hours.

☐ Pour radish and dressing into bowl. Peel and core apple, then cut it into 1/2-inch cubes. Toss with radish.

☐ Pick grapes from branches and discard any bruised fruit. Trim off end that was attached to branch and leave grapes whole or cut each in half, lengthwise. Add to radish and apples and mix well. Chill 10 minutes to 2 hours.

☐ Drain fruit and vegetables of excess liquid just before serving or placing in bowl with other salads as shown. Garnish with fresh mint if desired. Serves 4.

LOBSTER SALAD WITH *WASABI* MAYONNAISE

- 2 tablespoons *sake*
- 2 live lobsters (1 to 1-1/2 pounds each)
- 1 tablespoon salt
- 2 large limes
- 1/4 cup *wasabi* mayonnaise *(see recipe, page 120; prepare only half recipe if desired)*
- Lemon and lime wedges
- 1 small bunch radish sprouts for garnish (optional)

☐ Bring 6 quarts water, sake and salt to rolling boil in deep pot large enough to comfortably hold one lobster. Plunge lobster into boiling water and cook 10 minutes. Remove lobster with tongs to colander to cool. Add another quart of fresh water to pot and return water to rolling boil. Cook second lobster the same way.

☐ When lobsters are cool enough to handle, use nutcracker or hammer to crack claws and legs, then extract meat. Shred meat by hand, removing bits of cartilage and shell as you work. Use kitchen shears to cut down both sides of tail to remove meat in single piece. Slice tail meat evenly into pieces about 1/4 inch thick. Mound odd pieces of claw, leg and head meat in center of large dinner plate. Cover mound with tail meat slices. Lobster can now be covered with plastic wrap and refrigerated for several hours.

☐ Cut lime in half through its thickest center part. Using grapefruit knife, carefully remove fruit from shells. Squeeze fruit into bowl and reserve juice for *wasabi* mayonnaise, discarding pulp. Save shells and trim off just enough from each end so they will stand straight. Prepare *wasabi* mayonnaise as directed, then fill lime cups. Place 1 lime cup on each plate with lemon and lime wedge.

☐ Rinse radish sprouts under cold water and shake dry. Garnish each plate with small bunch of sprouts. Serves 2.

GREEN SALAD WITH WALNUT AND MISO DRESSING *(not pictured)*

Salad dressing:

- 1 teaspoon *mirin* (syrupy rice wine)
- 1/4 teaspoon superfine sugar
- 1-1/2 tablespoons *aka miso* (dark fermented bean paste)
- 2 tablespoons rice vinegar
- 2 tablespoons walnut oil
- 1/4 cup coarsely chopped walnuts

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1/2 pound (1 small head) romaine lettuce
3 to 4 tablespoons finely chopped scallion, green part only

☐ In top part of double boiler, combine yrupy wine, superfine sugar and dark ean paste. Stir over medium heat, until nixture becomes glossy and bubbly, bout 2 minutes. Remove pan from heat; tir in vinegar and 1 tablespoon cold wa- er. Place over bowl of ice, or refrigerate ntil cool. Whisk in walnut oil.

☐ In clean, dry skillet, dry roast walnuts 0 to 30 seconds, or until oil just comes o surface making nuts appear a bit hiny. Stir nuts into dressing.

☐ Wash lettuce; spin or pat dry. Tear nto bite-sized pieces. Place scallions in small bowl of cold water and let stand 2 o 3 minutes before draining. Pat dry.

☐ Toss lettuce and scallions with dress- ng. Serve in large bowl or on separate plates. Sprinkle with scallions. Serves 4.

GINGER VINAIGRETTE *(not pictured)*

3 tablespoons rice vinegar
1/4 teaspoon dry mustard
1 teaspoon ginger juice (extracted from grated fresh ginger)
1-1/2 teaspoons *shiro miso* (light fermented bean paste)
1 teaspoon soy sauce
1/4 teaspoon *mirin* (syrupy rice wine)
Pinch salt
3 to 4 tablespoons fruity olive oil

☐ In small bowl mix vinegar and mustard, then stir in ginger juice. Whisk in bean paste, soy sauce and *mirin* until smooth. Add salt and 3 tablespoons olive oil while whisking constantly. Taste; if dressing is too tart whisk in an additional tablespoon of oil.

☐ Ginger vinaigrette keeps well several weeks refrigerated in a covered glass jar. Stir or shake the dressing well before using. Makes about 2/3 cup dressing.

PEAR ICE CREAM

10 ounces soft dried pears, trimmed of tough fibers and seeds
3 tablespoons Japanese plum wine
1 teaspoon lemon juice
1 cup light cream or half-and-half

☐ In a non-aluminum saucepan combine pears, 3 cups water and plum wine. Bring to boil over medium heat, adjust heat to maintain steady simmer.

☐ Add lemon juice and simmer uncovered 10 minutes.

☐ Puree pears and the poaching liquid in a food processor fitted with steel blade until completely smooth. Scrape pear mixture into two metal ice cube trays (dividers removed), cover surface with plastic wrap, freeze until slushy. Scrape into food processor, add cream and pulse/process with pulse button or on/off motions until thick and smooth. Return mixture to ice trays, cover, and freeze until solid. If you have an ice cream maker, puree pears as directed, add cream and blend thoroughly. Turn mixture into ice cream machine and freeze according to the manufacturer's instructions.

☐ To serve, scoop into chilled glass or ceramic bowls. If ice cream is too stiff to scoop, place in refrigerator 10 to 15 minutes. Makes about 1-1/2 pints.

CANTALOUPE SHERBET

1/2 cup sugar
1 large, lushly ripe cantaloupe, halved, seeded and peeled
1-1/2 tablespoons lemon juice
3 tablespoons *mirin* (syrupy rice wine)
2 tablespoons light cream or half and half (optional)

(Continued on page 202)



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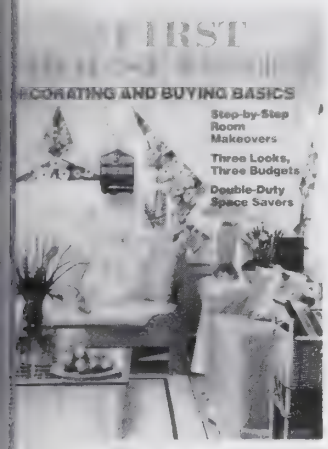


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YOUR FIRST HOUSE BEAUTIFUL

Contents

June 1985



n the cover: Generous mounts of creativity can verride a modest budet, as this makeover of young couple's condoinium proves. Do-it-ourself projects include urtains to sew, a floorcloth to paint and coffee able to "build" with ass blocks. *(For more tep-by-step makeover deas, see pages 143 to 47.)* Photograph by om McCavera.

outhampton locations on cover nd on pages 143 to 147 and 164 169, courtesy of Mr. and Mrs. eorge G. Semerjian

DECORATING AND DESIGN

Step-By-Step Room Makeover 143
Careful buying and furniture revamping for a look with staying power

Three Budgets, Three Looks 164
Style at any price, from budget-conscious to lavish

Television Hideaways 177
Storage magic for when the TV's not in use

A Small Kitchen That Has It All 188
Space-saving plan and appliances scaled down for success

BEST BUYS FOR YOUR FIRST HOME

Space Stretchers 157
Multipurpose furniture that makes decorating sense

Accessories Make the Room 161
Well-chosen extras fill a room with character

Good Buys, Great Taste 174
Tableware that turns any meal into an event

FEATURES

About Your First House Beautiful 138

Seasoned Advice for the First-Home Buyer 162

A Checklist for Your Move 183

Product Information 186

Pace Setter Stores 198

OUSE BEAUTIFUL © (ISSN 0018-6422) is published onthly by The Hearst Corporation, 959 Eighth Ave ew York, NY 10019 Frank A Bennack, Jr., Pres arvey L. Lipton, V-Pres. & Secretary Hearst Maga es Div· Gilbert C Maurer, Pres., K Robert Brink, xecutive V-Pres., Gen Manager, George J Green, Ex utive V-Pres., Raymond J Petersen, Executive V-Pres homas J. Hughes, V-Pres. & Resident Controller; Wil m S. Campbell, V-Pres., Dir of Circulation. © 1985 The Hearst Corporation, all rights reserved

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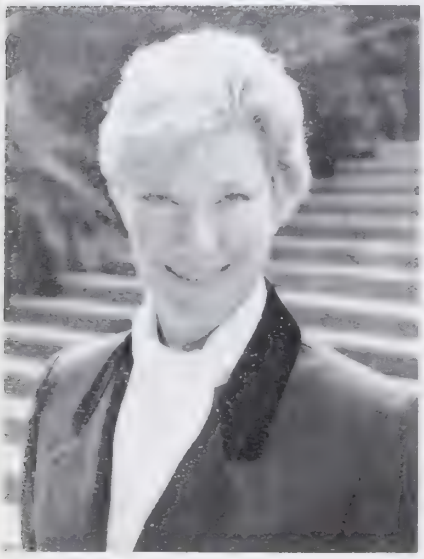
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ABOUT YOUR FIRST HOUSE BEAUTIFUL

WHEN DECIDING WHERE TO PUT YOUR DECORATING DOLLAR, CONSIDER "PIECES THAT CAN STAY WITH YOU FOR A LONG TIME. WE THINK OF IT AS DECORATING WITH A FUTURE."



Even when you've done as much decorating as I have, you can still get hung up and wonder if what you've so carefully laid out on paper is really going to work when the furniture arrives.

A case in point is the furniture arrangement in my new apartment. The living room windows are off-center and so is the fireplace. That means an even tougher than usual balancing act—getting proportions right.

When the furniture arrived, I realized, as sometimes happens to even the most experienced of us, that my plan was not perfect. We tried three arrangements, then at last my husband, who is not a decorator but certainly an interested party, came up with a solution that solves the scale problem. While I was somewhat sensitive about *who* came up with the right idea, it goes to show you that good decorating doesn't just happen.

You see, no matter how many homes we've decorated, each one represents a new beginning—which is all the more reason for Your First House Beautiful, a special section compiled by our editors to guide you through the basic principles of sound decorating and to help you solve problems in fresh and innovative ways.

It's awfully tempting, I'll admit, to put the cart before the horse, to get caught up in the "dressing" of our decorating projects—the beautiful colors and fabrics, the sofa or table. But even more important are the preliminary decisions we have to make: How are we going to get the space we have to work best for us? How should we allocate our budget to get maximum style out of it? These are two of the important issues we'll deal with in Your First House Beautiful.

The rooms you'll see are typical of so many first homes, often short on both space and character. We chose them because we felt they could best illustrate solutions to the problems you might have. Space constraints, for instance, can act as a wonderful discipline, helping you focus on what's really important to you (a media room or an exercise space?) and eliminate what's not (a dining room or spare bedroom, perhaps). You may find that a fine-tuned small room such as our remodeled kitchen *(page 188)* is the ultimate workspace—just as these homeowners did. And by trying to get the most from your rooms, you'll discover all the fabulous space-stretching furniture—tables that can be used at more than one height, sofa beds in every style imaginable—that's available today. This furniture will not only satisfy your needs, but will save you money by giving you "two" pieces for the price of one.

When shopping for myself, I always try to buy pieces that can be used more than one way. A fabulous armoire, for instance, may be perfect for storing my sweaters now, but I can see it holding stereo equipment or table linens in the future. That's part of Your First House Beautiful's thinking about where to put your decorating dollars—on pieces that can stay with you for a long, long time. We think of it as decorating with a future.

I truly believe that the people who get the most out of their homes are the ones who put the most into them—not in terms of money but in effort. Not necessarily the physical kind (though painting and papering can be as good for the spirit as for the budget), but the kind involved with *thinking* and *planning*. We're here to give you guidance, but only *you* know what suits you and your needs.

So devise a plan you think will work. Then "walk" through your rooms. Then try another plan. And another. You may find it changed for the better, because you've put the time and effort into knowing what suits you best. That's the secret of a successful decorating project. Remember: It's your first house beautiful—it can be everything you want it to be.■

JoAnn Barwick

JoAnn Barwick
Editor

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STEP-BY-STEP ROOM MAKEOVER

❖❖❖

stylish first home
ithout spending a
t of money? We'll
ow you what to buy,
ow to revamp old
urniture and more.



TRESTLE DINING/WORK TABLE, LANE COMPANY; "CHETAN STRIPE" FABRIC USED ON SCREEN, CONRAN'S; IBM PCjr COMPUTER, IBM

For many couples (and singles too) a first home is a place to get your feet on the ground before making a major commitment to housing or decorating dollars. Here's how to make it wonderfully—and completely—livable right from the start. We chose the kind of three-room condominium you're apt to find in a handsome old suburban or city house and fitted it out for a young professional couple using furniture with a future, paint, fabric and lots of imagination. ►

STEP-BY-STEP ROOM MAKEOVER

❖❖❖

Just because you're renting or thinking of moving on to another home, there's no need to stop your decorating short. This space is completely finished and enormously appealing now, but was planned with a young couple's future in mind.

The principle behind decorating a room like this is simple: Spend your decorating dollars only on things you know you'll want to keep with you a long time—and have fun with everything else.

The pine sleigh bed, for example, is a wise investment: It gives the room a high-quality focal point and can double as a guest bed. The clean-line love seats and matching chair could mix anywhere; the pretty attitude they have here comes from a petticoat of lace we sewed under the skirt. Only three more pieces were bought for their staying power—the storage unit next to the chair, the trestle table for dining or working, and a white park bench used for seating.

Everything else gets its style from easy decorating you can do yourself, from the quick-change paint on the second-hand office chairs used for dining and the newly pink wicker planter-turned-bookstand to the custom-looking curtains and floorcloth.

Origami-inspired, the two-sided curtains can be folded and arranged many ways, even reversed. The secret is grommets and small hooks *(for how-to, see page 148).* These curtains are an excellent window treatment that doesn't require a long-term investment.

The floorcloth is one of a kind because it was painted just for this room *(for how-to, see page 150).* It looks like a work of art, but it's inexpensive and easy to care for. To show it off, we wanted a see-through coffee table, so we built one by placing 12-inch-square industrial glass blocks side by side and topping them with half-inch glass. More do-it-yourself paper lace on shades. ►



DECORATE-IT-YOURSELF PROJECTS

- *Sew origami-inspired curtains to fold many ways. Hung flat, they give total privacy.*
- *Custom-paint your own floorcloth. You choose the pattern* and *colors.*
- *Build an easy coffee table with industrial glass blocks.*
- *Add your own special touch to upholstery (or slipcovers). We added lace, but you could use ribbon or a tailored fabric.*
- *Make second-hand furniture your own with a coat of paint.*







Above: "Collette" armchair and love seats, "Anemone" fabric used in curtains, diamond storage unit, all lamps, Conran's; pine sleigh bed used as sofa, Lane Company; hand-painted floorcloth, Quintessential Art Designs, Ltd.

Right: Paper lace-trimmed shade. *Far right*: Dinnerware, stemware, Lenox; lace tablecloth, paper white, ltd.; park bench, Wikco Industries.

Step-by-Step Room Makeover



Because there was an open archway between bedroom and living room, we made a two-sided fabric screen and crisscrossed it with ribbon to hold notes and photos on this side *(for how-tos, see page 148)*. Rolling cart with TV serves both rooms, too. Orleans bed and Admiral deck chair, Conran's; three-drawer chest, Lane Company; handmade kite over bed by Michael Thompson; antique bench and chair, White Horse Antiques; Liz Claiborne sheets from Burlington; rolling cart, The Museum of Modern Art Shop; color TV, Quasar.■

Editors BEVERLY McGUIRE *and* JODY THOMPSON-KENNEDY

FOR MORE DETAILS, SEE PRODUCT INFORMATION



STEP-BY-STEP ROOM MAKEOVER

Continued from page 147









GROMMET CURTAINS: HERE'S HOW

The origami-inspired curtains in our living-dining room on pages 144 and 145 are easy to make: All they take are four straight seams.

Measure carefully the width and length of *each* window (they sometimes vary slightly), adding ¼ inch to all sides for your seam allowance. If your windows are more than 4 feet wide, make two panels for each; wide curtains don't hang very attractively.

Cut two pieces of fabric, following your measurements, for each curtain. In our room, we used medium-weight white canvas and a slightly lighter floral cotton. You could pair many different combinations, but make sure one fabric is substantial so curtains will fold properly.

Sew fabrics together, with right sides facing, along the two sides and bottom, leaving a ¼-inch seam allowance. Turn right side out and press well. Sew top edge together, turning in ¼ inch, either by hand (to create a hidden seam) or by topstitching by machine close to the edge. Press.

Insert grommets by making a small hole in the fabric (1 inch away from edges), and place the long neck half of grommet through hole *(1)*; place other half on opposite side *(2)*. Hammer together *(3)*, following instructions that come with grommets, which you can buy in most stores where sewing supplies are sold.

You will need eight grommets for each curtain: three each on top and bottom edges and one on each side. Put one in each corner, measuring 1 inch to the grommet center from each edge, and another equidistant between them on each side, 1 inch from the outer edge. If you are curtaining a triple or quadruple window, you may eliminate side grommets on the center window(s).

Hammer or screw fasteners, using cup hooks or decorative nails *(4)* into appropriate places at the top and sides of the window.

There are many ways to fold them: • Bottom center grommet on top center nail. • Bottom left grommet on top right nail, and vice versa. • Bottom right grommet to the center nail on the left side, and vice versa. • Let down to cover entire window.

Remember: With two different fabrics, you can reverse curtains for even more effects.■



MAKE YOUR OWN MEMENTO SCREEN

A pretty divider to close off the living room archway *(page 143)*, our screen shows a fine about-face when it turns to the bedroom *(page 146)*: This side is a memento screen inspired by old letter racks, which were nicknamed *quodlibetz* or *videpoches*, which mean "pocket emptyings."

Today, it's the perfect place for favorite photos, invitations to parties, magazine clippings you want to save and tickets you don't want to lose.

To make it you'll need:

• Three ¾-inch plywood panels cut to your desired size and shape. (They can be curved on the top like ours or simply straight-edged.)

• Cotton batting.

• Fabric or sheeting to cover (sides can be the same or different).

• Enough ¾-inch-wide ribbon to cover the edges of the plywood, plus lengths to criss-cross the panels to hold your mementos.

• A staple gun and staples.

• Hot glue and gun (found in hardware stores).

• Four hinges to join the panels.

To make the screen, cover both sides of each panel with batting and stapel securely on the edges of the plywood. Cut fabric to fit and staple over the padding, again on the edges. The ribbon that crosses the screen can be secured at the edges and then stapled (or sewn or pinned, if you prefer) about every 8 to 10 inches on top to hold the mementos. To finish off the panels, run ribbon around the plywood over the stapled edges of the batting, fabric and criss-crossed ribbon, and secure it with hot glue. When finished, attach hinges.■

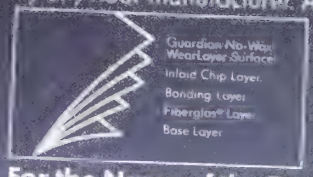
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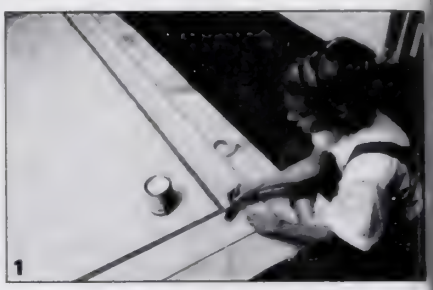


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STEP-BY-STEP ROOM MAKEOVER

Continued from page 147







TOM MCCAVERA

STEPS TO MAKING A FLOORCLOTH

For over 200 years, floorcloths have been loved by American homeowners because of their decorative nature, low cost and practicality. Easy to make in any size and pattern you want, a finished floorcloth is also easy to wipe clean and very hard-wearing. You can paint your cloth freehand, use commercial stencils, or make originals using stencil paper or sheets of acrylic and an X-Acto knife. What you'll need. . .

• Artists' canvas, from an art-supply store. The heavier the weight, the more they act like rugs. Canvas should be the size of your desired finished floorcloth plus 3 to 4 inches in both width and length. (It will shrink a bit when painted. Also, this will give you an edge to turn under.)

• Good paint brushes, in different

(Continued on page 153)

lone·ly \lōn·lē\ *adj*

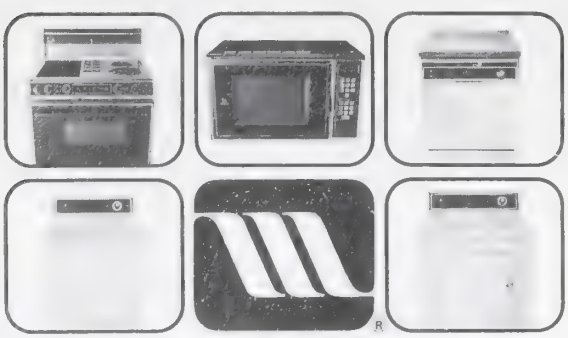
1 a) being without company;
b) being unneeded;
2. sad from being alone.



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Dept. #A

STEP-BY-STEP ROOM MAKEOVER

Continued from page 150

sizes for varying effects. (If you'll be using stencils, make sure to have a stencil brush, which has thick, short, even bristles.)

- Water-based paint.
- Gesso, a surface preparation available in art-supply stores.
- Masking tape.
- Yardstick or ruler.
- Pencil.
- Polyurethane.
- Non-skid foam pad to go under cloth, which will slide otherwise. Depending on where you will be placing it, you could also use double-faced rug tape to hold the floorcloth in place.

Here are instructions from Susan Berger of Quintessential Art Designs, Ltd., New Rochelle, N.Y., who made the freehand pastel cloth in our room on pages 144 to 145.

Tack the canvas on your work surface—preferably an old floor or a large piece of plywood you can set on the floor—to hold the cloth in place while you're working on it.

Paint *(1)* the top surface with gesso, and let dry. Canvas is now ready to be painted.

For a straight-line border, **measure** *(2)* and use masking tape to define the edges. For your first attempt, Ms. Berger suggest a simple design such as a large checkerboard, using masking tape to mark off your grid. After painting, allow it to dry thoroughly.

With a ruler, **draw** an even line around the edge of your canvas, allowing an inch on all sides to be turned under for edging. Trim any excess. Snip corners on a diagonal so edges will meet when turned under.

Glue *(3)* edges down with a strong glue or a hot glue gun, available in hardware stores. To make a sharp edge, roll with a rolling pin, pressing to crease.

Finish with two coats of polyurethane to seal the floorcloth.■



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SPACE STRETCHERS

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bove: **Because it folds up nd can be put away or ung on a wall, this 26- ıch-high stool earns its eep even in the smallest ooms. Use it for cooking, oning, doing paperwork r eating at a counter. By misco.**



Above: **With a trio of low yellow legs attached to the 42-inch round Melamine top, it's a nice big coffee table. Switch to higher legs and you have a table for dining—at the sofa or anywhere you wish. By Amisco.**





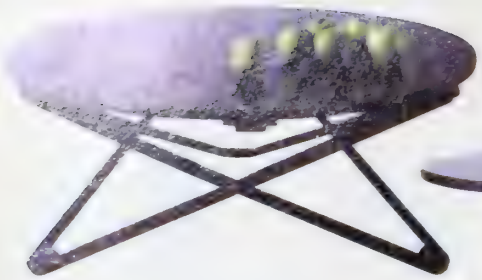
Above and left: **Available in many fabrics, this seating is so sleek it's hard to believe it's a sleep sofa. The puffy, channel-quilted cotton cover doubles as a comforter. "Sole" sofa/sleeper, Regba-Diran.►**

Below: **A pair of cotton batting-filled futons makes a comfortable mattress when this natural ash and red-stained sofa changes roles. Two matching end tables *(not shown)* extend the sofa frame to bed size. From Conran's.**

FOR MORE DETAILS, SEE PRODUCT INFORMATION



SPACE STRETCHERS





Left: This double-height (15 28 inches, approximately) t ble from S.E.E. Ltd. can ser two purposes now, and cou also be used in more than or home: Buy it now as a coffe table, for instance; use it lat as a kitchen dining table.







Right: Just 18 by 18 inches, this butcher-block table with a utility drawer can be squeezed into almost any kitchen. Pull it up to a counter for chopping space, move it to the table for serving dishes. From Taylor Woodcraft.

Look for furniture that is useful now... and can serve another purpose in a future home



Above: This duvet sleep sofa from Conran's changes its functions—and its looks. All you have to do is switch the duvet cover and pillowcases. It's as easy as making a bed.

Left: Jensen-Lewis's wood-framed folding screen with canvas panels, available in 34 colors, can be used for many different things over the years—privacy, decoration, even for posting invitations and favorite pictures.

Right: Here's a handsome sofa for your living room now; in the future, move it into a den to take care of overnight guests. By Sealy, shown with Katja's "Typo" sheets for Cannon Royal Family. ■

...tors KATHLEEN MAHONEY *and* JACQUELINE COSTA

FOR MORE DETAILS, SEE PRODUCT INFORMATION





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ACCESSORIES MAKE THE ROOM

Clockwise from the left: Hand-painted plate by Paula Sweet, Creative Resources; "Bennington" pink spattered bowl, The Pottery Barn; ceramic-base lamp, Conran's; green glass compote and vase, Limited Editions; dining table and "Santa Fe" blue bowl, Conran's; framed poster of J. Alden Weir's "In the Dooryard," Metropolitan Museum of Art; candleholder, Limited Editions; rattan chair, Conran's; hand-woven wool throw, Gear Design for Three Weavers; "Manhattan Skies" quilt pillow, Peacock Alley; wicker fruit bowl and flower-gathering basket, Palacek; rug pillows, Pillows of California; striped cotton rug, ABC Carpet.■

Editors BEVERLY McGUIRE *and* JODY THOMPSON-KENNEDY

TOM McCAVERA

FOR MORE DETAILS, SEE PRODUCT INFORMATION

SEASONED ADVICE FOR THE FIRST-HOME BUYER

When house-hunting, consider charm, location, resale potential and soundness. Buy what you love, of course, but "there's no reason you can't fall in love with a good investment."

By MERVYN KAUFMAN

Becoming a homeowner for the first time is like negotiating the climb up very steep stairs. The challenge is greatest at the bottom. Halfway up, the pressure begins to slacken. At the top, the effect is pure exhilaration—you wonder why you were so hesitant, why you held back so long.

Some people never do make the commitment, though they house-hunt in earnest for years, always seeking the dream house that eludes them. To be sure, dreams have their place, but buying a house is also a confrontation with reality. And the search process should be a kind of "crash" course. The more houses you see, the more you learn—until, at some point, you're ready to take the big step.

When my wife and I began hunting for our first home, a few years back, we envisioned a house with vintage charm on a lot with nice trees set on a street with other houses of recognizable charm—all this at a price that was reasonable, thus affordable. We'd still be house-hunting, and facing steadily increasing futility, if we hadn't changed our minds a bit and ultimately compromised.

We thought our needs were well-reasoned and fair, but one real estate broker shook her head, saying, "There are only three things to consider when looking for a house: location, location, *location*." We've heard that quoted many times since then, and it's probably the best advice anyone can offer. The more you hear it, the more likely you are to remember it; we certainly did. We're glad we paid attention, that there were brokers around willing to teach us what we didn't yet know.

BE CREATIVE, BUT BEWARE

My wife and I reached the point where we became testy when a zealous sales representative sized us up as "creative" and, in showing us houses, indicated how we could knock down this wall or that one to make spaces *flow* better ... how we could put in picture windows or sliding glass doors to brighten dreary space ... how we could move the garage closer and turn it into an extra room.

All these suggestions were apt, by the way, and yes, we *are* creative people—but creative mainly in our thinking. We can't really *do* anything. And that's the rub, for unless you have the time, talent and wherewithal to refinish floors, strip old paint or wallpaper, break down walls or enclose an attic yourself, making many of these changes is going to cost the earth.

Worse, when all the work is done, you may have spent so much that you might not recoup your investment when and if you decide to sell the house. No, of course you shouldn't worry unduly about reselling a house you haven't purchased yet, but you also shouldn't buy a house without considering it property that could be sold for a profit. Assuredly you'll want it to be, first and foremost, a house you love, but there's no reason you can't fall in love with a good investment. The idea is, if *you* love it, there's reason to suppose the next owner will love it as much—and be willing to pay even more than you did.

Love is a fairly recent consideration for the first-home buyer. Not long ago the issue was getting a roof over one's head—that is, buying a "starter" house and eventually trading up. That trend, which began with the postwar home buying and building boom, has diminished, however. People are less mobile today; corporations are finding less willingness among personnel to endure frequent uprootings and transfers. Also, current homeowners have been loath to sacrifice their relatively low-interest mortgage for one with a double-digit fixed rate or for an adjustable-rate mortgage whose interest rate fluctuates.

With more and more people opting to stay put once they make a purchase, the starter house—if it exists at all anymore—must adapt or expand to meet the changing needs of its owners. Remodeling, renovating and adding-on have taken the place of many a moving-up effort. But some houses defy addition—which is something you must know before you buy with the idea of becoming "creative."

Another point to consider, especially when negotiating the price of a so-called "used" home: Can you replace the leaky gutters, oil the squeaky doors, paint the walls and just move in? Or must you make immediate repairs to correct major deficiencies before you can call the place home?

Peeling paint, worn carpeting, old-

(Continued on page 170)



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Three Budgets, Three Looks

Style counts at any price! Uninhibited by budget, three similar living-dining rooms get distinctive personalities.



2,960, the lowest of our three budgets, is just the ticket for a room that's fresh, young and full of excitement. The impact here comes from color and line—fashion-conscious thinking that calls for every item to pull its own weight, right down to the accessories. There's nothing subtle here; each piece was chosen for its great presence. But each is a hard worker in a room used for dining, entertaining and working at home, too, from the buffet that could hold files to the upholstered dining chairs that are comfortable enough to pull into the living room. With an eye to the future, this furniture could move into a den. All three rooms were decorated by the design department of Macy's, N.Y.►

Sofa	*$350*
Two black chairs ($155 each)	*$310*
Area rug in living room	*$150*
Four dining chairs ($155 each)	*$620*
Dining table	*$195*
Two "Point" tables ($35 each)	*$70*
Buffet	*$450*
Tea cart	*$95*
Three blinds, stock size ($25 each)	*$75*
Round mirror	*$100*
Two lamps ($100 each)	*$200*
Nagel print	*$95*
Small accessories	*$250*

RANDY O'ROURKE



Three Budgets, Three Looks



...TABLE. DESIGN ITALIA. GLASS/ ...M. LACQUER WALL UNIT, PERIMETERS. ALL ...D SOURCES, NEW YORK CITY. FOR MORE ...INFORMATION.

7,088 calls for a plan with more staying power. The room you see here is omfortable and luxurious in a clean-lined, contemporary way. Its look is uilt on good-quality upholstered pieces that could take their owners rough many different homes and decors during their lives. Pillows and throw add a lushness in color and texture; the dhurrie rug is an artistic nchor on a white-painted floor. In this room, as in the one preceding, the ining table was planned to double as a workspace. The wall unit nearby as glass-doored sections to show off treasured possessions, solid ones to old everything from a typewriter to stationery and gift wrap. Rattan nairs around a lacquered table (this one seats six) are the kind of nexpected mix that gives a room a distinctive personality. ►

Ottoman	*$225*
**Two corner pieces ($275 each)*	*$550*
**Three armless units ($275 each)*	*$825*
Six dining chairs ($175 each)	*$1,050*
Wall unit, three bays (as shown)	*$1,155*
Dining table	*$595*
Brass/glass cocktail table	*$450*
Dhurrie rug	*$700*
Sorokin print	*$145*
Oriental trunk	*$180*
Accessories	*$553*
Fabric for pillows	*$90*
Lamp	*$120*
Lacquer pedestal	*$450*

* not including upholstery





310 is the sum allocated to a room rooted in the tradition of mixing erns and warm woods. The pattern play comes from an easy-to-live- combination of pastel flowered and striped fabrics, with more flow- scattered on the dhurrie rugs and in the framed botanical prints. The ric border used to tie back the curtains is repeated in a wallpaper der that gives a fine finish to the painted walls. The pine pieces here a combination of old—the cocktail table and hutch (*inset opposite*) are h antiques—and new—the secretary and its chair. All were chosen h an eye to their usefulness now or later.■ *Editor* JASON KONTOS

OLSTERED PIECES, LAURA ASHLEY BY BRIDGEFORD; FABRICS FROM THE LAURA ASHLEY DECO- OR COLLECTION. SECRETARY AND CHAIR, THOMASVILLE. AVAILABLE AT ALL MACY'S/BAM- GER'S. FOR MORE DETAILS, SEE PRODUCT INFORMATION

Dining table	*$1,500*
Three French chestnut dining chairs ($450 each)	*$1,350*
Accessories	*$600*
Sofa	*$1,550*
Two chairs ($795 each)	*$1,590*
Antique pine coffee table	*$700*
Brass/glass lamp table	*$400*
Secretary	*$1,875*
Secretary chair	*$325*
Large rug	*$2,500*
Small rug	*$450*
Two lamps ($120 and $150)	*$270*
Antique pine trunk	*$250*
Antique pine hutch	*$1,950*



M E R I L L A T

A place for everything and everything in its place.

Merillat has everything you need in convenience accessories to help you design your own kitchen with that custom touch. You'll discover accessories you would expect to find only in more expensive cabinets. Shown below are just a few of the optional convenience accessories available: utility and vegetable basket; extra-wide base drawer unit with slide-out trays; appliance garage with "roll-up" door; range hood with handy spice rack and cutting board and knife tray kit. With Merillat, you can design your own kitchen with a place for everything and everything in its place.











Send $3.00 to receive your "Merillat Kitchen Kit" which contains our Kitchen Planning Guide, Do-It-Yourself Installation Guide, and Product Brochures. Mail to: Merillat Industries, Inc. P.O. Box 1946 Adrian, MI 49221

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Merillat

AMERICA'S CABINETMAKER™

SEASONED ADVICE

Continued from page 162

fashioned light fixtures, eroded landscaping—these are *minor deficiencies* and can be cured easily. *Major deficiencies* would be a damaged foundation, plumbing or sewer problems, termite or rot damage, structural flaws—all costly corrections.

Bad floor plans, tiny garages and archaic plumbing fixtures come under the category of *incurable defects* because they are wildly expensive or impossible to correct. Bypass such property; defects will hold down market value and any appreciation the property might earn.

LIVE IN IT FIRST

Financial considerations aside, most veteran homeowners caution against making major changes before spending time in a house—sensible advice, by the way. You can't really know how you will live in a house and use its spaces until you have established a pattern of living there. When you do, you may find that fine tuning is needed to make the spaces and amenities work best to satisfy your needs.

For example, that cozy master bedroom might offer space enough for everything but a comfortable chair you can relax in when the rest of the house is in an uproar. A deck, greenhouse or four-foot extension might serve to make the room an ideal retreat. . . . The kitchen might be as dark as a closet every hour of the day except when you, the prospective buyer, first saw it. A skylight or double-size window would let in sunlight and open up the space.

Neither deficiency would have been evident until you actually experienced the house. Had you launched a remodeling project or renovation before moving in, your home improvement plan would have shortchanged your eventual needs.

WHY BUY NOW?

That old rule of thumb—spend only 25 percent of your gross income on housing—has gone the way of the 8½ percent mortage. More and more people are willing now to commit upwards of 35 percent of their income to mortgage payments, whether they buy a house or build from scratch.

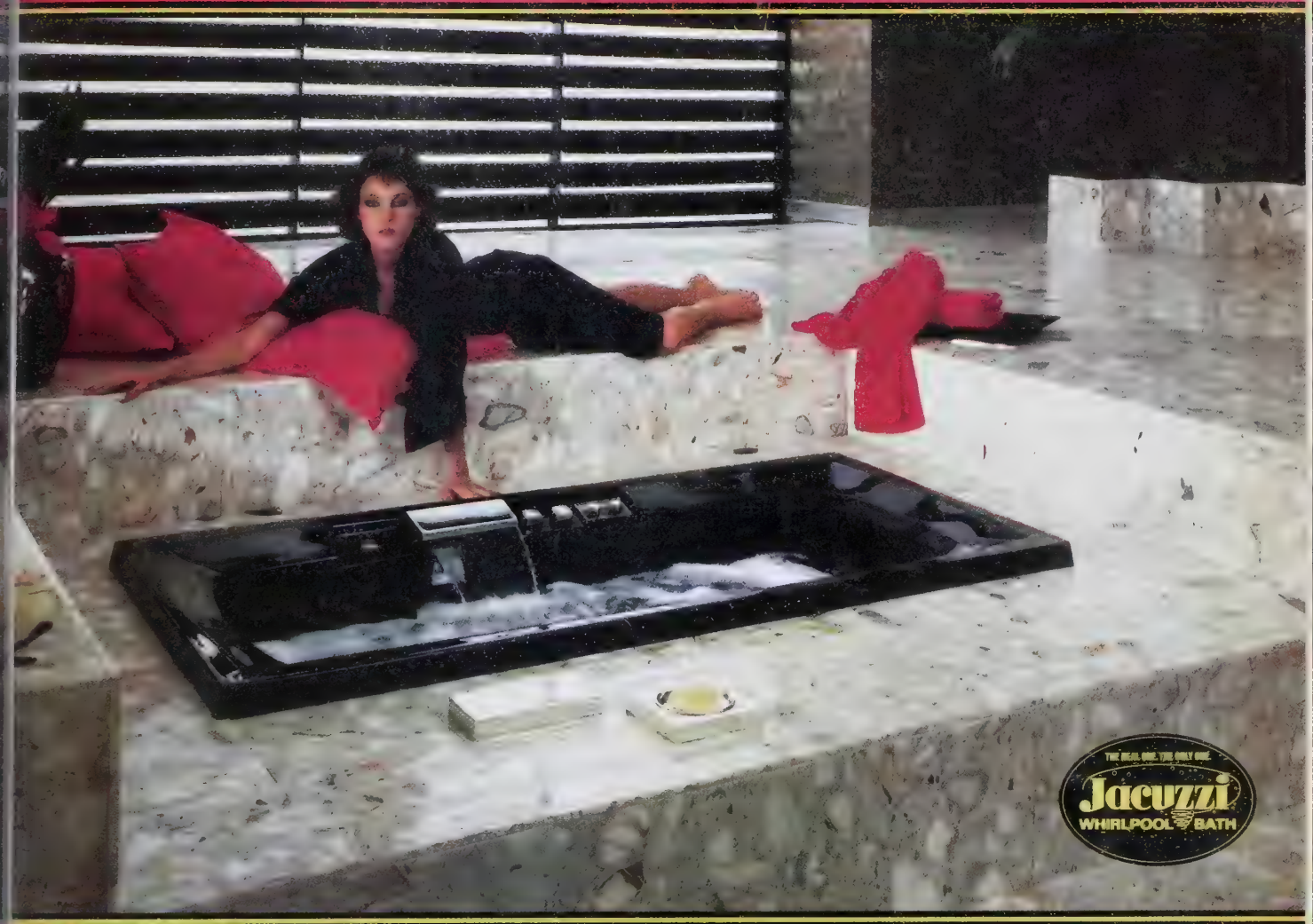
There is no reason to suppose this trend will change or that home buying (or building) will be less of a financial burden one, two or three years from now. *Now* is the time to consider a purchase for two good reasons:

1. Home mortgage rates fell sharply from July of last year to mid-February, and have been creeping up ever since, but only slightly. This incremental rise has not adversely affected the home-buying environment, for the outlook remains strong. John Tuccillo, chief economist for the National Council of Savings Institutions, predicts "a nice, solid housing industry in 1985." Economists, normally more comfortable looking back than forward, are not in agreement as to how long the low-interest lull will last. But it's safe to conclude that the longer you wait before buying a home, the higher rates will be.

2. The sentiment among forecasters is that inflation will remain at 4 to 6 percent through 1985. If you buy now and

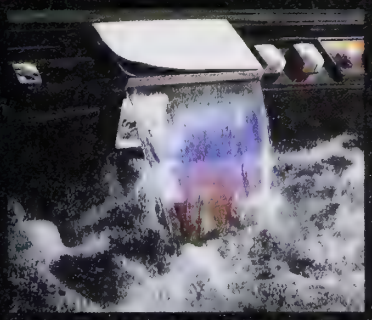
(Continued on page 172)

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New—The Water Rainbow™ spout. This unique new standard feature of the Prima II creates a dramatic waterfall as it fills your bath.

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Convenient and versatile.

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Snap on the GARDENA accessory that best suits your needs—soft sprayers, spray guns, nozzles and more.

Highest quality.

Designed to perform and built to last, all GARDENA products are precision-engineered and made of high impact plastics and rust free materials. GARDENA originated this versatile system of snap together watering products in Germany over 20 years ago and is still the leader today.



All GARDENA sprinklers are designed to provide a wide, even distribution of water and leak-free performance for years.

Fast, easy, leak-free connections.

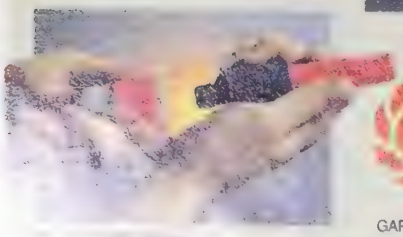
Every GARDENA accessory comes with a Hose Connector with Water Stop. This assures you of a perfect, leak-proof fit of any accessory to any hose in seconds. No tools. Simply snap together to connect, pull back on orange ring to disconnect. Flow of water stops whenever you change accessories.

See the full line.

Look for versatile, top quality GARDENA products at your local GARDENA dealer.



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GARDENA® makes watering a snap.

GARDENA USA, 6031 Culligan Way, Minnetonka, MN 55345

SEASONED ADVICE

Continued from page 170

home prices continue to track the inflation rate, you stand to gain not only by locking in today's price but also by getting into a position to gain from the appreciation rate.

MAKE IT CHARMING

My wife and I consider ourselves fortunate in the purchase we finally made. We bought a house at a fair price in a settled neighborhood of a desirable community. The house was old-fashioned, but it was clean—we could virtually move right in. We ultimately made some changes, but only after a lot of discussion. If we had undertaken big changes before or just after moving in, we would have made costly mistakes or omissions.

People tell us our house is charming; I, personally, am not sure. It didn't seem so charming when we bought it; that is, it didn't have elements that automatically communicate charm. If there is a message in this, it's simply that charm is in the eye of the beholder—or charm is what you make of it, how you infuse your house with possessions and reflections of your personality that add charm where there might be none. We've worked on our house a lot, not necessarily because we had to but because we wanted to. The house itself motivates us to make it better.

Most important, we like coming home to it. It welcomes us and we feel welcome in it. We know its crotchets and limitations, just as we know our own. We forgive it at the same time we admonish it for not being better, for not being charming in the traditional sense. If the house succeeds, it's because of what *we've* made of it, what we've put into it. We talk about adding a bay window in the kitchen, turning the basement into usable living space, transforming the attic into a lavish home spa, adding a swimming pool—none of which is essential but all of which is fun to contemplate. We could sell the house for a profit at any time. It's a nice thought to contemplate, but we'll probably stay put, tend our garden and dream about how to make it all even better.■

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And, of course, *high-quality* Owens-Corning insulating materials are used throughout, where called for.

Ask your builder for a consumer information sheet with more details. Only the heating and cooling portion of utility bills are affected, and actual savings will vary. But you may find them big enough to let you carry a larger mortgage—and buy *more* house—than you thought you could afford now!



Look for the Thermal Crafted Home symbol as you house-hunt. For a brochure including names of builders in your area, (limited time only) call **(800) 524-4100***

BUY THIS HOME.



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OWENS/CORNING
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GOOD BUYS, GREAT TASTE

Today's most innovative cooks have given us more than fine new foods—they've taught us a new appreciation for presentation. The best restaurant chefs arrange their dishes with stunning precision, and at home, too, we're using the dinner table to reflect our personal style. Across the country, stores with gift registries are reporting changes. No longer are their clients just brides and grooms; single people are registering their choices, too. Everyone, it seems, is enjoying the pride and pleasure that comes with setting a beautiful table. Here we've gathered an array of pieces that are good looking, useful and well-priced.

Top shelf, from the left (most prices are approximate): A tall cylindrical glass vase, $21, Conran's; hand-molded glass vinegar bottles with cork stoppers, available in sets of six combining 20- and 24-ounce sizes, $16.50, Williams Sonoma; 14-inch hand-lacquered mottled green plate by Phillip Mueller, $42, Ilona Gallery; larger Portuguese etched-glass decanter, $20, Marketplace Manhattan; smaller Italian etched decanter, $25, Wolfman, Gold & Good Co.; glass pitcher with ice lip, $16, West Virginia Glass Specialty Co.; glass candlesticks, $16 a pair, Conran's; "Charlotte" teapot, $18.50, and sugar bowl, $8.95, Conran's; 12-inch hand-lacquered spattered plate by Phillip Mueller, $30, Ilona Gallery; mint-green "Boston" teapot with knob-handled lid, $20, The Hall China Co.; "Charlotte" coffeepot, $18.50, and gravy boat, $9.95, with saucer (not shown), $5.95, Conran's; two-quart blue jug with ice lip, $20, Hall China; paper lace lining the shelves, $6 for twenty-four 39-inch strips, Wolfman, Gold & Good Co.

Second shelf: Porcelain tureen, $17.95, Conran's; small Shaker-style boxes, two for $5.50, Wolfman, Gold & Good Co.; "Asiatic Pheasant" dinnerware—dinner plates, teacups and saucers, salad plates, coffeepot and creamer,

When you've spent so much time and effort on furnishing your first home, finish it in style with the best-looking and best-priced tableware



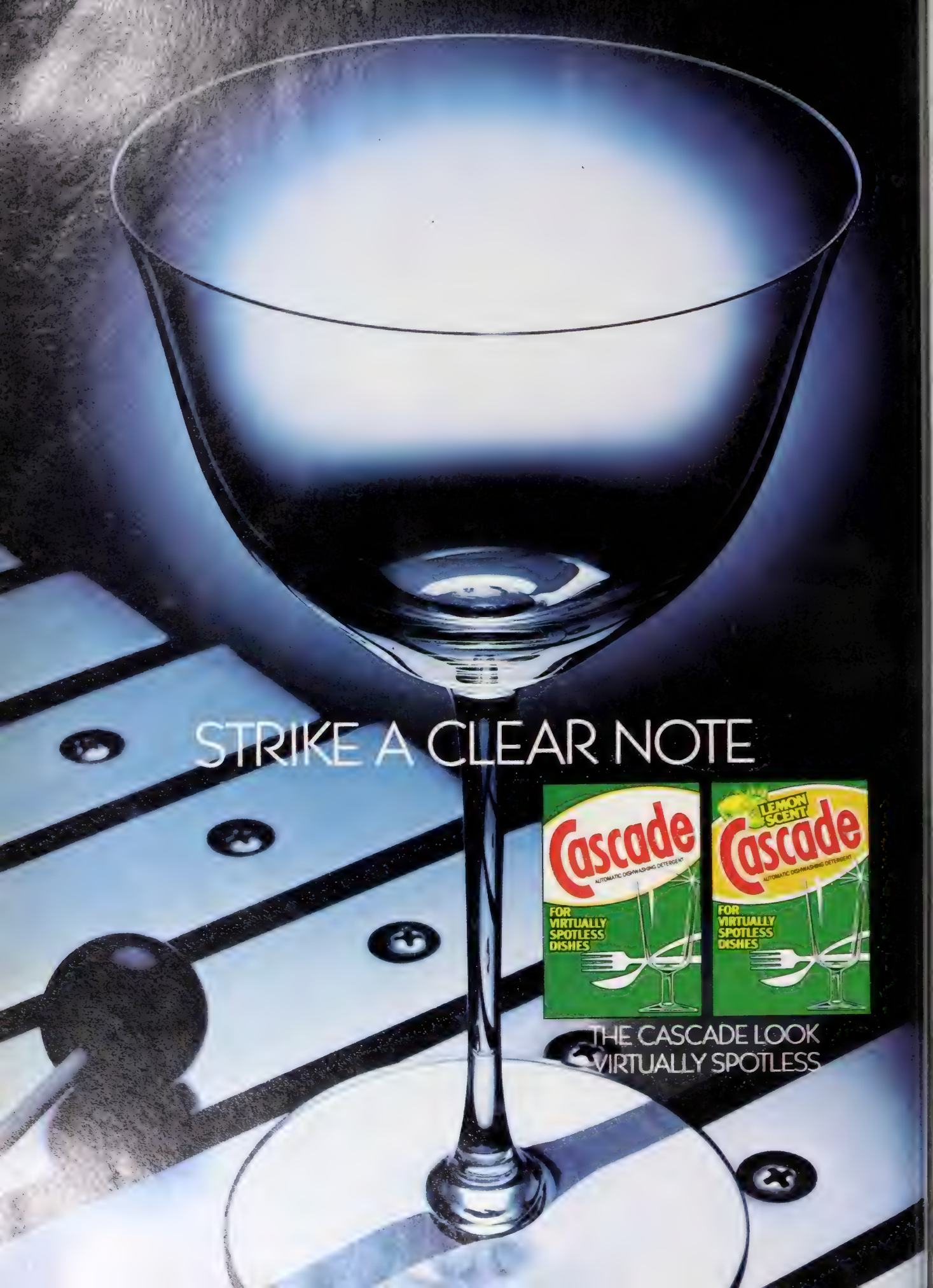
$1.95 to $21.50, Conran's; "Horizon" glasses in 15- and 11-ounce sizes, $8.50 for a set of four, Crown Corning/Corning Glass Works; "Uptown" martini glasses, goblets and champagne flutes, $16 for a set of four in one size, Crown Corning.

Third shelf: White porcelain apothecary jar with light wood lid (not shown), $17.95, Conran's; Chinastone Blue dinnerware—dinner plates in "Brushstrokes" pattern, $13 each, and salad plates in "Buttercups on Blue" pattern, $11 each, Lenox; French porcelain teacup with infuser, $25, Wolfman, Gold & Good Co.; French gold-rimmed cordial glasses in two sizes, $5.50 and $8, Wolfman, Gold & Good Co.; oval covered casserole, $18, Hall China; French porcelain canister, $9.95, Conran's; green and blue lacquered ceramic "screw-top" vases, $30 and $35, by Phillip Mueller, at Paper White; Chinastone Blue cups, $13, and saucers, $5, in "Buttercups on Blue" pattern, Lenox; blue and white spattered paper-covered heart boxes available in three sizes, $12, $8 and $6, from Dapy.

Bottom shelf: "Blue Line" glass bowl, $15.95, Pottery Barn, on 18-inch hand-lacquered blue splattered plate by Philip Mueller, $66, Ilona Gallery; polka dot glass dessert bowls, $5.95, parfait glasses, $5.50, and pilsners, $5.95, Pottery Barn; "Blue Swirl" hi-ball and double old-fashioned glasses, $7.95 each, Pottery Barn; aqua china jug, approx. $20, Hall China; two round wood trays, $15 and $20, Conran's; "Chippendale" stainless steak knives by Carvel Hall, set of four, $40, Towle Manufacturing; pearlized nine-inch ceramic vase by Phillip Mueller, $36, at Paper White; fringed napkins and place mats in solids and multicolored checks, $2.49 and $2.99, Vaccaro-Smith; beaker glass vases in two sizes, $16 and $50, West Virginia Glass.■

FOR MORE DETAILS, SEE PRODUCT INFORMATION

Editors BEVERLY McGUIRE *and* JODY THOMPSON-KENNEDY


STRIKE A CLEAR NOTE
Cascade
AUTOMATIC DISHWASHING DETERGENT
FOR VIRTUALLY SPOTLESS DISHES
LEMON SCENT
Cascade
AUTOMATIC DISHWASHING DETERGENT
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VIRTUALLY SPOTLESS

TELEVISION HIDEAWAYS

There's no question that most of us love watching TV, but we don't always want to see it when it's not on. Here's how to make it disappear.





In living room, den or bedroom, a skirted table keeps it all under wraps: TV, VCR and a cable tuner each have a place on custom-built shelves; wheels below allow you to move it for optimum viewing. The skirt is attached to circular pieces of wood hinged to open like doors. Designer, Jacqueline Inchbald.

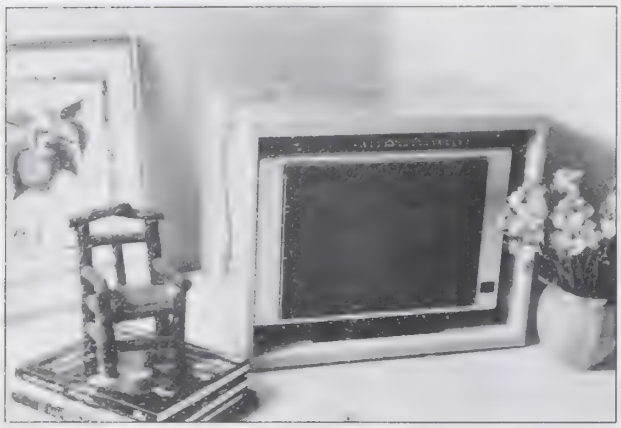


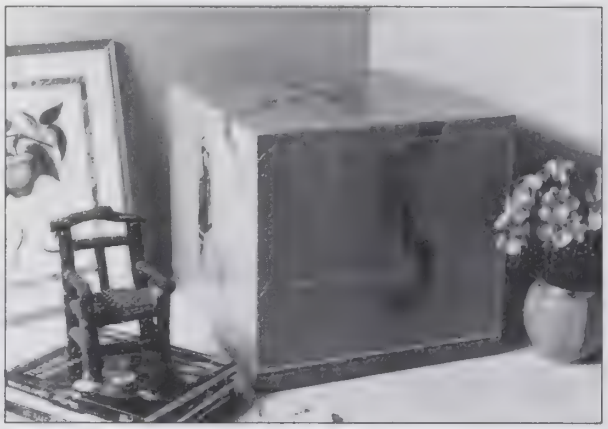


Whenever entertainment's a priority, it makes sense to plan a proper place for each component. For this room, Mario Iankelevich and Elaine Werz of Design Studio 55 devised a trio of storage columns that adds strong architectural interest while keeping each piece in its place. You can open just the section you need. ►

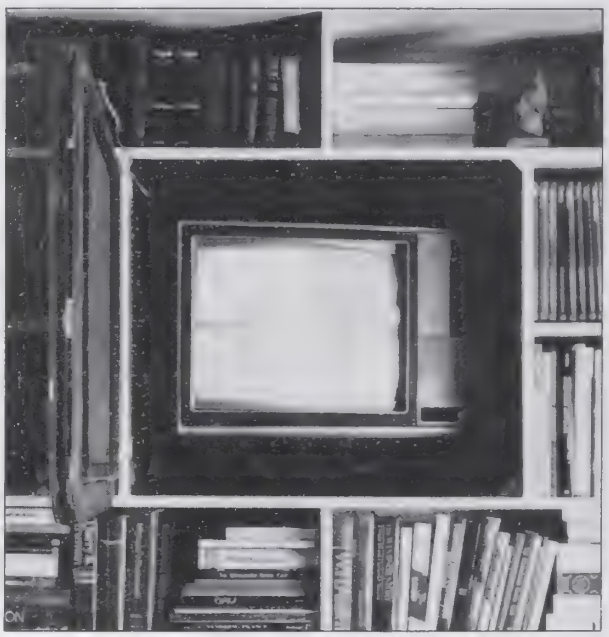
TELEVISION HIDEAWAYS

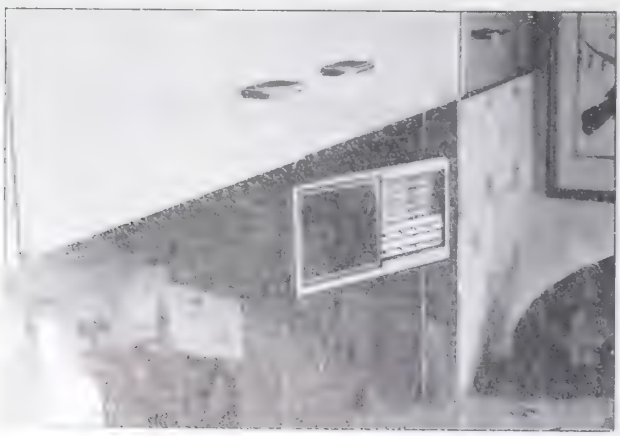
Here's a TV that's a quick-change artist: The secret's a lazy Susan that spins it around











Top left and top: **Here's a TV that's easy on the eyes *all* the time. That's because its home is a beautiful box, fancifully painted by Susan Berger in the guise of a birdcage, all tied up with a pretty peach bow. Built on a lazy Susan, it's easily rotated 180 degrees to reveal the TV screen. Cords are brought through a hole in the bottom of the box and the lazy Susan. Decorating from scratch, you could install an outlet directly below.**

Above left and above: **A favorite painting, hung on a hinged door, easily swings open to reveal the television.**

Left: **In a kitchen, General Electric's black and white TV/AM-FM radio mounts under a cabinet to leave the counters clear. Both photographed in the home of Pierre LeVec of Pierre Deux.■** *Editor* KATRIN TOLLESON

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A CHECKLIST FOR YOUR MOVE

Pulling up roots and moving to a new home is a big step, but with think-ahead planning you can avoid the most common pitfalls

By GERALDINE H. DAVIS

The decision is made; you are going to move. You will cast off the familiar and embrace the unknown. You will rearrange your possessions and your lifestyle. Don't feel sorry for yourself, for you're not alone. We are a moving society. Forty million people move yearly, and statistics show that the average American family moves 13 times in its lifetime. Once the move is definite, begin your organization immediately. On the surface, packing may seem routine, but it can lead to frustration if you don't take time to plan. What follows is a list of suggestions to make your moving experience a little bit easier:

• *Call moving companies to set up the appointments for estimates.*
Do not schedule your appointments too close together. Allow at least an hour or two per appointment. Show the moving company representative *everything* that you plan to move.

• *Plan your method and route of travel*
If you will fly or take a train, make reservations as soon as possible. If necessary, reserve accommodations at both ends of your journey. If you will be driving to your new house, reserve rooms en route. Don't neglect to plan for pets that may be traveling with you. Don't skimp on accommodations! After the hard work of planning, packing and supervising, you will deserve to pamper yourself.

• *Send for map of new city from the realtor or chamber of commerce.*
Familiarize yourself and family members with the names of streets in your new area. Mark on the map the street where your new home is and where other important places are located: hospitals, churches, schools, offices, shopping centers, etc.

• *Place a pad and pencil by front and back doors for family notes.*
Encourage every member of the family to write notes while thoughts are fresh—even such messages as "don't pack Raggedy Ann; she'll ride in the car with me"—can save tears and frustration during the hectic days surrounding the move.

• *Begin cleaning out and separating all of your items in categories: for throwing away, for sale, for charity.*

• *Have children begin sorting out books, toys, games and clothing. Arrange two areas: to keep and to give away.*
Have no qualms about this cleaning-out process! If you don't like it or need it or if it evokes bad memories—leave it behind. Remember that the moving company can't charge you for what they don't move!

• *Choose a moving company and get a contract and insurance in writing. Obtain additional coverage from your own broker.*
Check all aspects of your move with the moving company representative. Find out their payment requirements and plan accordingly. The standard liability coverage for licensed professional movers may be only 60 cents per pound—thus you would be able to collect only six dollars compensation if the movers were to break your beautiful 10-pound, $600 vase! Be sure to arrange for proper coverage!

• *Start packing room by room. Use labels and assign codes for all of the boxes.*
Nothing is more frustrating, annoying and a waste of valuable time than to find all the kitchen boxes way up in the upstairs bedroom. Label carefully.

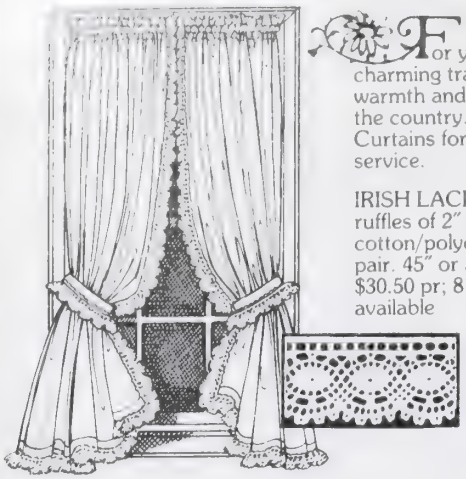
• *Talk to the school principal and get copies of all school records. Contact the new schools and send your children's records.*
Write to or call the schools your children will attend as early as possible, requesting all relevant information—not only the public relations brochures, but also the actual admission requirements, program schedules and fees.

• *Contact electric, gas, water and telephone companies; arrange the time for disconnection; and find out where final bill is sent, where and when to begin new service.*
When you speak with a company representative, take notes. Be sure to keep a record of dates, the name of the person who spoke with you and all details of the conversation.

• *Plan the travel arrangements to new home, itinerary, stops, budget. Pack some travel clothing for family members.*

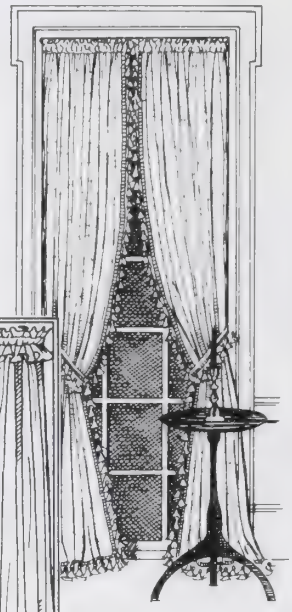
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Country Curtains®



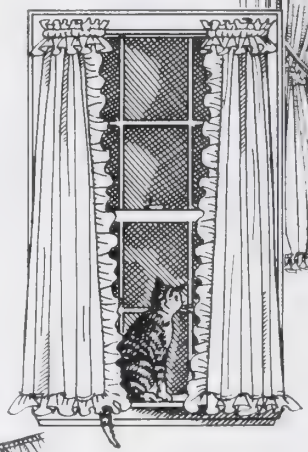
For years Country Curtains have been a charming tradition . . . they have lent their extra warmth and crispness to American homes all over the country. Thrifty homemakers rely on Country Curtains for old-fashioned quality and conscientious service.

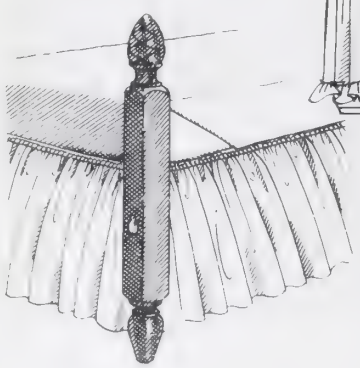
IRISH LACE . . . delicate but sturdy. Winsome ruffles of 2″ cluny lace on natural or white cotton/polyester permanent press. 90″ wide per pair. 45″ or 54″ long, $26.50 pr; 63″ or 72″ long, $30.50 pr; 81″ or 90″ long, $36 pr. Other sizes available



CITY CURTAIN . . . the pearly white or ecru fabric, a silky blend by Waverly, is edged with an exquisite 2¼″ tassel fringe. 88″ wide per pair. 72″ long, $50 pr; 81″ long, $55 pr; 90″ long, $56 pr; 102″ long, $64 pr; 108″ long, $67 pr. Tiebacks, $10 pair.

NARROW RUFFLED PERMANENT PRESS . . . crisp and carefree. Natural or white cotton/polyester permanent press. 78″ wide per pair. 2″ ruffles. 20″, 25″ or 30″ long, $13.50 pr; 36″ or 40″ long, $14.50 pr; 45″ or 54″ long, $19 pr; 63″ or 72″ long, $21 pr. Tiebacks for 40″ or less are $1.85 per pair. Tiebacks included with curtains 45″ or longer. Other sizes available.





DUST RUFFLE . . . to complete your bedroom. Choose natural or white cotton polyester permanent press. Corners are split to accommodate bed posts . . . the generous ruffle is attached to a sheet. Twin size with 15″ drop, $31 ea; Double with 15″ drop, $35 ea; Double with 20″ drop, $38 ea; Queen with 15″ drop, $40 ea; King with 15″ drop, $47 ea. Other sizes available. Shown with Bates coverlet. Please send for prices.

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A CHECKLIST FOR YOUR MOVE

Continued from page 183

Don't procrastinate in making plans for transporting yourself and your family. While the arrangements for moving heavy articles and assorted possessions may seem to be more complex than the arrangements for moving four or five people and a few pets, the living creatures must not be overlooked in the rush to organize the possessions.

• *Start using up foods and begin buying only for your family's immediate needs.*
Now is the time to try all those foods you were planning to sample someday—those advertised meal stretchers that so far have only stretched your arm as you moved them to more distant shelves. Experiment: Try tuna fish and grape jelly?

• *Talk to your veterinarian about how your pets will travel.*
Obtain your pet's medical records. If your dog or cat is high-strung or apt to have motion sickness, inquire about medication. Be sure your pets wear full identification tags—with both old and new addresses.

• *Arrange for newspaper, milk and all other deliveries to be discontinued on moving day, and to begin in new home the day after moving in.*
Take a break . . . sit down and enjoy reading the newspaper!

• *Conduct a final check on any items that will travel with you and, more importantly, on all your moving arrangements.*
Are all your personal items together? Do you have all the necessary names and phone numbers in case of an emergency? Be sure you have the name and phone number (office and home) of the moving representative at both ends of your move.

• *Keep one catch-all box for any last-minute items you need . . . and pray for a sunny day when you move!* ■

This article is adapted from The Moving Experience *by Geraldine H. Davis, PO Box 3303, Norfolk, VA 23514. By mail, $4 plus postage.*



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YOUR FIRST HOUSE BEAUTIFUL PRODUCT INFORMATION

(R)—Retail store
(T)—Trade only. Fabrics coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact resource or House Beautiful Reader Service, 1700 Broadway, New York, NY 10019.
All prices are approximate.

STEP-BY-STEP ROOM MAKEOVER

●*Page 143:* **Trestle base table** #675-59, scrubbed pine finish, American Collection, 84 by 36 by 29 inches high—The Lane Company Inc. (M), Box 151, Altavista, VA 24517-0151 Dept. ADV (catalog, $3.50) write for nearest store. **IBM PCjr model 67** #0066385, system unit, keyboards, internal disk drive, power transformer; **Color display** #0019688—IBM (M), PO Box 1328, Boca Raton, FL 33429-1328. **Matisse poster** #E834, left, 29 by 38 inches; **Lewitt poster** #361, right, 40 by 30 inches both framed in aluminum—Poster Originals (R), 924 Madison Ave., NY 10021 (catalog, $7.50). **Nikon binoculars** #3086, $136; $122.40 for members; **Diastar 200 #3140 slide viewer** for 35mm slides with 8-by-8 inch screen, $155; $139.50 for members, The Museum of Modern Art—The Museum Store (R, MO), 11 W. 53rd St., NY 10019. **Chetan Stripe fabric** #432674 on screen and pillows, 100 percent cotton, pink and white, 54 inches wide—Conran's (R, MO), 160 E. 54th St., NY 10022. **Luncheon tablecloth** with embroidery and Venice lace, 100 percent linen, 51 inches square—paper white ltd. (M), PO Box 956, Fairfax, CA 94930, catalog, write for nearest store. **OM-2S camera and lens**—Olympus Camera Corporation (M), Crossways Park, Woodbury, NY 11797. **Polka-dot Pilsner glass,** $5.95 each (discontinued soon)—The Pottery Barn (R), 231 10th Ave., NY 10011. **Hair and makeup** by Marybeth Oliviero—Bumble & Bumble, 58 W. 57th St., NY 10019.

●*Pages 144 and 145:* **Colette club chair** 600003, $399, and **love seats** covered in Soleil Stripe fabric, 100 percent cotton, rose and white; **Anemone floral print fabric** #553506 on pillow and as window treatment, 100 percent cotton, $7.95 per yard; **Diamond Storage units** #373443 with framed glass doors, 33½ by 17 by 75 inches high, beechwood and beechwood, $399; **White torchiere lamp** #436909, 69 inches high; **shade,** 13 inches diameter $69; **pale blue Kobe lamp** #994642, $65; **gray veneer Delphi lamp** #987964, 25½ inches high, 21-inch diam. $69; **glass vase** #366072, $14.99; **pink and white striped cachepot** #365076, $8.95—Conran's (R, MO), 160 E. 54th St., NY 10022. **All 100 percent cotton lace pillows**—paper white ltd. (MO), PO Box 956, Fairfax, CA 94930, catalog, write for nearest store. **Gwynedd reversible woven wool throw** in double-wreath pattern, 50 by 70 inches, blue and white—Mystic Valley Traders (M), 400 Massachusetts Ave., Arlington, MA 02174; Barneys New York (R), 111 7th Ave., NY 10011; The Changing Scene (R), Milwaukee, WI; Decor International (R), Boston, MA. **Nomad 3000 cordless telephone** at AT&T phone centers everywhere. **Argus glass blocks** for table, 12 inches square, $9.50 each by Pittsburgh Corning—Supro Building Products (M), 48-16 70th St., Woodside, NY 11377; Supro of California (M), 1230 Grant Ave., Room 593, San Francisco, CA 94133; Supro Building Products (M), 3651 Prospect Ave., Riviera Beach, FL 33404. **Pine sewing cabinet** 6975-37 with three drawers; **day bed** #675-17, twin bed size, 87¼ by 37½ by 39 inches high (mattress not included, 33 by 75 inches), scrubbed pine, America Collection—The Lane Company Inc. (M), Box 151, Altavista, VA 24517-0151; write for your nearest dealer. **Hand-painted canvas floorcloth,** sizes to 9 by 12 feet, custom designs, price lists on request—Quintessential Art Designs Ltd. (R), 50 Webster Ave., New Rochelle, NY 10801, attn: Susan Berger; available through: Palais (T), 979 Third Ave., NY 10022; JW Showroom, Inc. (T), 2400 Market St., Philadelphia 19103; Spanier-Williams (T), 3901 N.E. Second Ave., Miami 33137; Jack Denst Designs (T), 6-117 Merchandise Mart, Chicago 60654; J. Riley Smith of Dallas, Inc. (T), 1645 Stemmons Freeway, Dallas 75207. *Bottom right:* **White enameled wrought iron garden bench,** 60 by 24 by 32 inches high—Wikco Industries Inc. (M), Rte. 2, Box 154, Broken Bow, NB 68822. **Chinastone dinnerware: Brushstrokes dinner plates,** five-piece place setting, $50; **Buttercups on Blue salad plates,** five-piece place setting, $55; **freezer-to-oven covered casserole,** microwave and dishwasher safe; **Charlotte deep-cut crystal wine glass and water goblet**—Lenox Inc. (M), Lawrenceville, NJ 08648. **Melon Bud stainless flatware,** five-piece place setting, $45—Gorham (M), 333 Adelaide Ave., Providence, RI 02907. **All over floral chintz napkins** from Tablescapes, $7.50 each—Buffum's (R) on West Coast; May D & F (R), Denver, CO. **Luncheon tablecloth** with Venice lace, 51 inches square, 100 percent cotton—paper white ltd. (M), PO Box 956, Fairfax, CA 94930, catalog, write for nearest store. **Turned wood and lacquered candlesticks** by Phillip Mueller—Ilona Gallery (R), 31065 Orchard Lake Rd., Farmington Hills, MI 48108. *Small lamp insert:* **Paper lace,** set of twenty-four 39-inch strips, $6—Wolfman, Gold & Good (R), 484 Broome St., NY 10013; 142 E. 73rd St., NY 10021.

●*Pages 146 and 147:* **Orleans bed** of lacquered tubular steel in pewter-gray finish #356956, queen size (shown), 61½ by 83 by 56 inches high, $495; **Admiral deck chair,** $165; **Country Brass bedside lamp** with white glass shade, $49; **"Asiatic Pheasant" teapot,** $20; **teacup and saucer,** $5.50 per set, **round wooden tray,** $20—Conran's (R, MO), 160 E. 54th St., NY 10022. **Three-drawer chest** #6975-83 in scrubbed pine, America Collection—The Lane Company Inc. (M), Box 151, Altavista, VA 24517-0151 (catalog, $3.50), Dept. ADV; write for nearest store. **Pastel Stripes sheets, pillowcases, comforters, shams** by Liz Claiborne, percale woven, 180 threads per square inch, 65 percent polyester/35 percent cotton—Burlington (M), 1345 Ave. of Americas, NY 10105; at most major depart-

(Continued on page 190)

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A SMALL KITCHEN THAT HAS IT ALL

How a 120-square-foot kitchen fulfills its potential





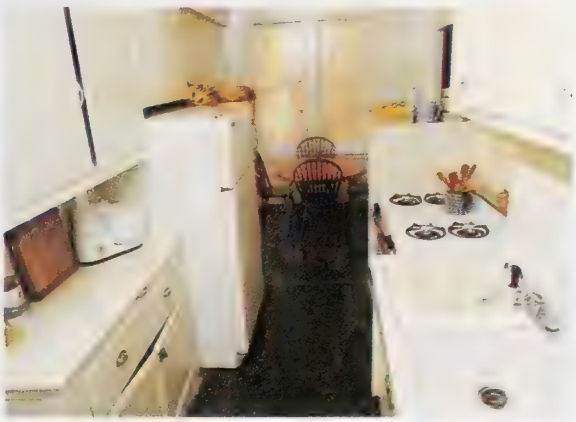
Their needs were so many and the kitchen so small, most people thought it couldn't be done. But for a family with two small children, their old-fashioned apartment kitchen *(below left)* with no dishwasher or laundry was out of the question. Kitchen designer Florence Perchuk had the answer: to streamline it like a ship's galley *(floor plan, below right)*.

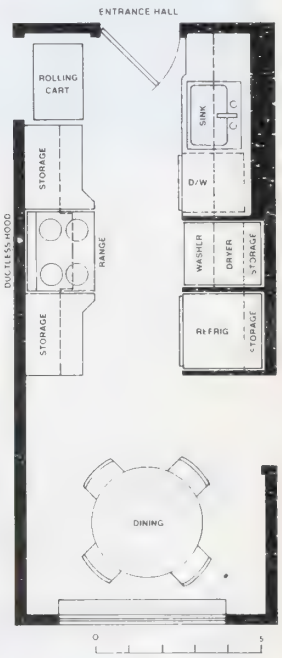
Key are the appliances, chosen because they're smaller than standard but have all the benefits of larger ones. The 28-inch refrigerator, for instance, has the same interior cubic footage as a 30-inch one, and the small stacking washer-dryer is more than sufficient for a family that does frequent washes. Baffles beside these two appliances hide them from diners at the nearby table and, at the same time, give the small space a vertical thrust. "Everything is so well planned, I really find the kitchen appealing," says the lady of the house, Carolyn Sollis, who lives here with her husband, Todd, and their sons, E.B., three, and Jonathan, one *(bottom)*. "I can just turn around and reach everything I need. I've entertained twenty-five for dinner and found I didn't need one extra inch of counter space."

To give the revamped space and its adjacent dining area *(inset opposite)* a sunny new disposition, Ms. Perchuk used lots of space-expanding white laced with the owners' favorite blue. Dining chairs were found at auction, newly painted and given clever envelopelike seat covers with pads slipped inside. Pretty botanical prints were clipped from a book and put into ready-made mats and frames; the viewless window gets its charm from valances and café curtains made from linen towels that belonged to Mrs. Sollis's grandmother.■

FOR MORE DETAILS, SEE PRODUCT INFORMATION

Space-saving plan *(right)* and scaled-down appliances ensure kitchen's success. Cabinets *(left)* combine Formica brand laminate and Colorcore™ trimmed in oak. Ceramic tiles, American Olean; wallpaper, Hinson & Co.; fabrics on valance and seat covers, Cowtan & Tout; track lighting, Lightolier; shelves (painted blue), Lillian Vernon.







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PRODUCT INFORMATION

Continued from page 186

ment stores. **Kite** by artist Michael Thompson, hand made and hand-painted, $100 to $400 depending o size—Michael Thompson (R), 416 North Clark St Chicago 60610. **White folding trolley** #5560 folds to inches wide for storing, 28½ by 15¾ by 23½, $6 $58.50 members; **portable AM/FM radio** TS-50 #6368 with earphones, antenna and jack, 4 pounds, ounces, 5 by 5 by 8¾ inches, also available in blac #3062, $135; $121.50—The Museum of Modern Ar The Museum Store (R, MO), 11 W. 53rd St., NY 10019, catalog available for credit card orders: (21 708-9888. **Primrose Pink Fashion Accents color telev sion** #WP2145XX, 10-inch diagonal portable, re white, almond, $319—Quasar Co. (M), 9401 W. Gran Ave., Franklin Park, IL 60131, at major departmen stores. **Green antique bucket bench, pine arrow bac chair**—White Horse Antiques (R), Montauk Hwy Quogue, NY 11959. **Hockney poster** #E809, 32 b 52¼ inches, aluminum frame—Poster Originals (F (MO), 924 Madison Ave., NY 10021, catalog, $7.5 **Tearose Shadow Plaid cotton rag rugs** F968, 44 by 7 inches, $80—Import Specialists (M), 82 Wall St., NY 10005, at specialty stores. **Toy robot and car colle tion**—The Last Wound-up (R), 290 Columbus Ave NY 10023. **White curtain fabric,** 100 percent Belgia linen, 52 inches wide, $6.75 per yard—Circle Fabric (R), 263 W. 38th St., 11th floor NY 10016. **Cream an white Snowdonia woven throw,** 50 by 72 inches—My tic Valley Traders (M), 400 Massachusetts Ave., A lington, MA 02147; Barneys New York (R), 111 Se enth Ave., NY 10011; The Changing Scene (R Milwaukee, WI; Decor International (R), Boston, MA **Whitewashed wicker market basket** #64596F, **brow sugar Velmers oval market basket** #644787—Palace (M), PO Box 225/Station A, Richmond, CA 9480 0225; write to the Order Dept; for nearest store. **Unfi ished Shaker boxes:** 12 inch, $16.50; 13 inch, $17.9 plus $3 for shipping and handling for one, $5 for two— Adventures in Crafts Studio (R), 51 E. 93rd St., NY 10128.

SPACE STRETCHERS

● *Page 157:* **Leg table** #550 S-11, Kodak yellow le (set of 4), $44; **gray Melamine #914 roundtop,** $17 **Director's stool** #420, black #S-19, $64 both fro Amisco, available at Conran's (R), Macy's (R), in Ne York; Dankar's (R), D.C.; Marshall Field (R), Chic go, IL. **Red/gray sofa/sleeper** available in many co ors, 80½ by 32 by 26 inches high, $600—Regba-Dira (R, T), 105 Madison Ave., NY 10016. **Futon Sofa/be** $299; **pair of cotton duck mattresses** tied with red tie $250—Conran's (R), 160 E. 54th St., NY 10022.

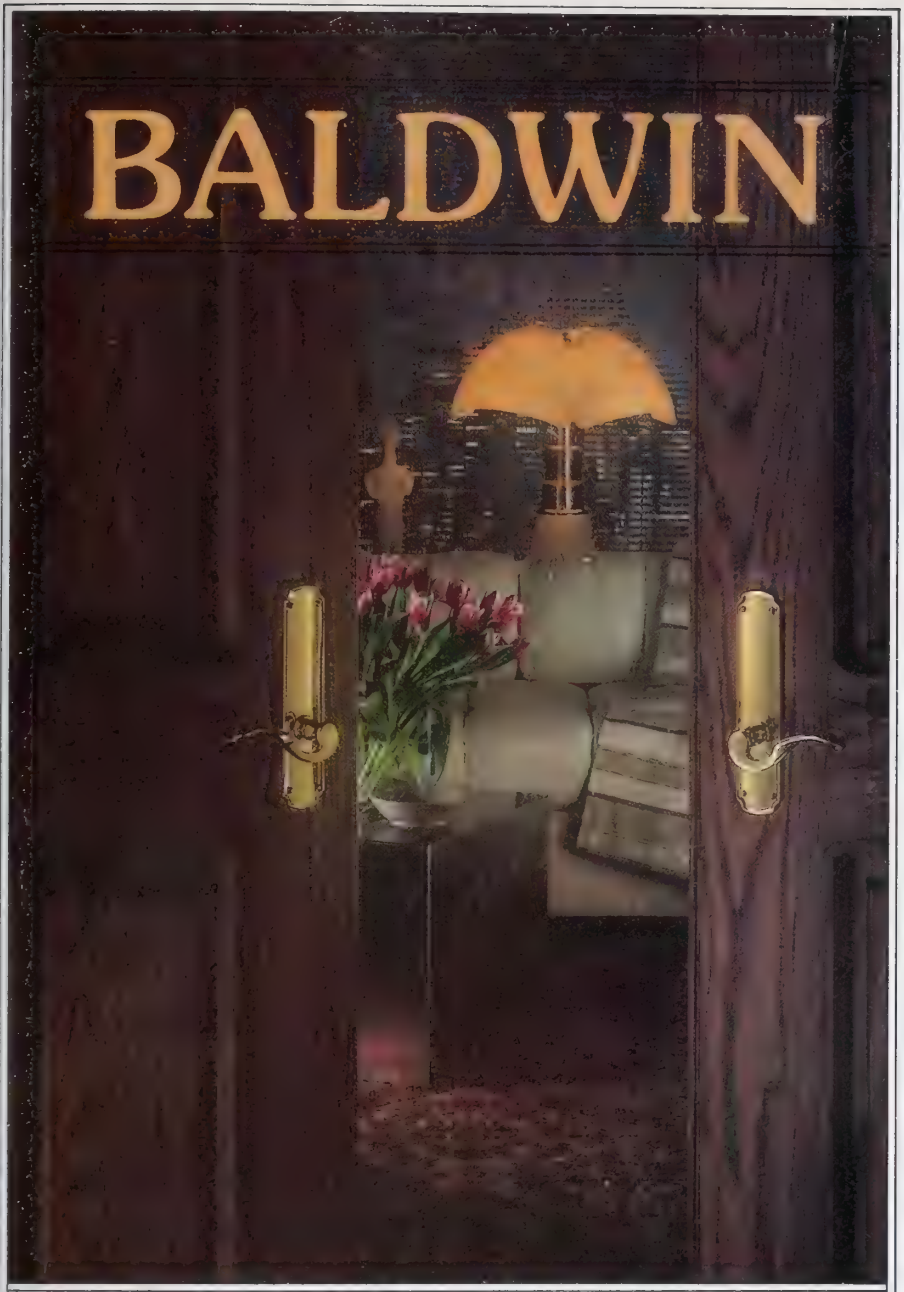
● *Page 158:* **Sebeybaja table,** 15-inch diameter, as wood stained black, $300—S.E.E. Ltd. (R), 118 Sprin St., NY 10002. **Butcher-block table** #TB-1818, 4 inch es thick, $375—Taylor Woodcraft Inc. (M), South Ri er Road, Malta, OH 43758-0245; Macy's (R), Jense Lewis (R), Abraham & Straus (R), in New Yor Kitchen Bazaar (R), D.C. area; Hall's (R), the Mic west. **Duvet sleepsofa frame,** $225; **twin Bamboo strip duvet cover,** $49; **inside duvet cover,** $49; **pillowcase** $8 each; other cover patterns can be used—Conran (R), Citicorp, 160 E. 54th St., NY 10022. **Green canva four-panel screen,** $124.95—Jensen-Lewis (R), 89 7t Ave., NY 10011; to order by mail: (212) 929-488 **Cassino sleep sofa #803** with saddle-arm and flip-bac pillow, upholstered in Raymar™ cloth #B410 Mauve, $1,350—Sealy of Connecticut (M), 460 Co Ave., East Haven, CT 06512; Abraham & Straus (R B. Altman's (R), Macy's (R), on East Coast; Marsha Field (R), in Midwest. **Typo by Katja™ sheets** f Cannon Royal Family, 180 Percale, 50 percent polye ter/cotton; pillowcases, comforter, shams—Canno Mills Co. (M), 1271 Avenue of the Americas, N 10020; at most major department stores.

ACCESSORIES MAKE THE ROOM

● *Page 161:* **Ceramic plate and large picture frame**— Creative Resources (R), 24 W. 57th St., Suite 603, N 10019. **Bennington bowl, Agate Pink dinnerware col lection**—The Pottery Barn (R), 117 E. 59th Street, N 10022. **Christina #360449 lamp, blue bowl #9873 tile top dining table** #433292 of maple and whit

(Continued on page 193)

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PRODUCT INFORMATION

Continued from page 190

glazed tile; **"Diamond" rattan chair**—Conran's (R), Citicorp, 160 E. 54th St., NY 10022. **Green glass vase, compote, marbleized candleholder**—Limited Editions (R), 253 E. 72nd St., NY 10021. **Gear Design for Three Weavers throw,** part of the American View collection—Gear Design (M), 19 W. 34th St., NY 10001; Macy's, B. Altman, Lord & Taylor, in New York; The May Company, Bullock's, Macy's San Francisco, on the West Coast; Carson, Pirie, Scott in the Midwest. ***In the Dooryard*** **framed poster** #B0783D, J. Alden Weir 1894-1895—The Metropolitan Museum (R), Special Service Office, Middle Village, NY 11381; (718) 758-8991 (credit card orders only). **Quilt pillow** #P-SOP-02, peach/green, 17 inches square—Peacock Alley (M), 162 Leslie St., Dallas, TX 75207; Saks Fifth Avenue, New York area; I. Magnin, West Coast; Gattle's, Midwest; Gabler & Kramer, Dallas, TX. **Whitewashed wicker bowl** #61470F and **flower gathering market basket** #64596F—Palacek (MO), PO Box 225, Station A, Richmond, CA 94808-0225. **Rug pillows**—Park B. Smith (T), 295 Fifth Ave., NY 10016; Macy's, B. Altman (basket floor), Bloomingdale's, New York area; Marshall Field in Midwest; J. W. Robinson's, Bullock's, on West Coast. **Rajasthani Soumak cotton rug** from India, 6 by 9 feet, Mustard #2—ABC Carpet (R), 881 Broadway, NY 10003.

THREE BUDGETS, THREE LOOKS

●*Pages 164 and 165:* **Sofa,** 78 by 33 inches; **black upholstered chairs,** 33 by 33 inches; **dining chairs,** 22 by 22 inches, all by Sherwood, Department 434; **dining table,** 42 inches square; **laminate "Point" tables,** 24 inches square; **buffet,** 72 by 18 inches; **tea cart,** 28 by 18 inches, all A+B America, Department 434; **area rug,** 4 by 6 feet, Department 082; **window blinds** by Kenney. Department 129, **round mirror;** Department 067, **Nagel print,** Greengrass Gallery; **table lamp** by Bazz, **floor lamp** by Lite Factory, **large terra-cotta and yellow jar,** $40; **small jar,** $25; **black vase** by B. Eigen, $65; Ralph Lauren **wooden bowl,** $175; **wastebasket,** $40 by Rexite; **ashtray,** $12, by B. Eigen, all—Macy's (R), Herald Square, NY 10001; small accessories, Macy's Cellar. **CJ stainless triple bullnose screen** custom made to size with price based up to 70 inches overall width, $2,500; CJ 3 **cylinder stainless andirons,** $650 per pair, custom sizes available—Danny Alessandro Ltd. (T), Edwin Jackson Inc., 1156 Second Ave., NY 10021.

●*Pages 166 and 167:* **Modular system: armless units,** 34 inches square; **ottoman,** 28 by 34 inches square; **corner pieces,** *(not shown)* 34 inches wide by 35 inches deep, all by Pemkay, Department 418; **lacquer wall unit;** each bay, 33 by 19 by 80 inches high, three bays shown, by Perimeters, Department 461; **oval dining table,** 39 by 72 inches long by Design Italia, Department 413; **bamboo dining chairs,** Department 410; **cocktail table,** 36 inches square by Swaim, Department 461, all—Macy's, New York and Bamberger's, New Jersey. **Lacquer pedestal,** 40 inches high, $450, Department 473; **dhurrie rug,** 5 feet 6 inches by 8 feet 6 inches, Department 653; **"Sorokin" print,** Greengrass Gallery all—Macy's, Herald Square, NY 10001. **Celadon ceramic vase,** $95; **pair of vases on mantel,** $85 each; **Oriental trunk,** $180; **brass candlestick,** $15; **basket under table,** $58; **platter** designed by Reese, $200, **all accessories in wall unit,** eighth floor, Gift Department, Macy's, Herald Square, NY 10001. **Tyndale lamp,** 27 inches high; **shade,** 25-inch diameter, Department 467—Macy's, New York. **Modular pieces and throw pillows** covered in pattern #7275, 100 percent cotton, 54 inches wide, $16.35 per yard—Kravet Fabrics Inc. (T), 979 Third Ave., NY 10022. **"Stonework" wallpaper** #12850 designed by Robert Jackson, $33 per roll—Brunschwig & Fils Inc. (T), 979 Third Ave., NY 10022. **Beveled-edge glass firescreen** #1983B, 26 by 30 by 15 inches wide side panels, custom sizes available, $1,400—Danny Alessandro Ltd., Edwin Jackson Inc. (T), 1156 Second Ave., NY 10021. **Snowdonia throw,** 100 percent wool, 50 by 72 inches, $98—Mystic Valley Traders (M), 400 Massachusetts Ave., Arlington, MA 02174.

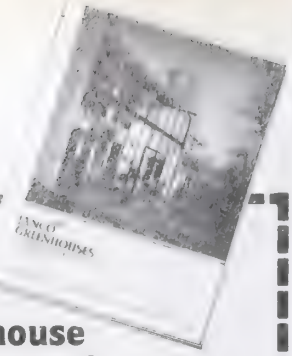
●*Pages 168 and 169:* **Canopy custom-made draperies and chair pad fabric,** 100 percent cotton, $24 per yard; **Old Ribbon vinyl wallpaper border,** 11-yard roll, $12; **Old Ribbon glazed chintz fabric border,** 100 percent cotton, 11-yard roll, $7.50; **Sycamore table skirt fabric,** 100 percent cotton, $25.50 per yard, Laura Ashley Decorator Collection; **Irish pine cocktail table,** 34 by 42 inches long, Department 471, The Corner Shop; **botanical prints,** $100 each, Greengrass Gallery; **Chainstitch rugs,** 8 by 10 feet, 4 by 6 feet, both Department 653; **white ginger jar lamp,** $120; **candlestick lamp,** $150; both Department 467; **antique pine trunk,** $250; Department 471, **antique Majolica,** Department 470, all The Corner Shop; *Inset:* **Antique Irish Hutch,** 49 by 14 by 84 inches high, **antique chestnut dining table,** 74 by 33 by 32 inches high; **chairs,** Department 471, The Corner Shop, all—Macy's (R), Herald Square, NY 10001. **Sofa,** 86 by 36 by 33 inches high; **two chairs,** 31 by 33 by 32 inches high, both upholstered in Sweet Pea #7070, Laura Ashley by Bridgeford, Department 415, Laura Ashley Decorator Collection; **lamp table,** 24 inches round, Department 417; **Thomasville secretary,** 42 by 18 by 80 inches high, Department 463; **Thomasville secretary chair** with rush seat, all, Department 433, Macy's, New York and Bamberger's, New Jersey. Custom draperies in $15,000 room, custom pillows in $10,000 and $5,000 rooms sewn by Patrick Kean, (212) 594-9363. **Flowers, trees for all rooms**—Artistry In Flowers (R), 27 Hampton Rd, Southampton, NY 11968.

GOOD BUYS, GREAT TASTE

●*Pages 174 and 175:* **Glass vase** #984698; **candlesticks** #423831; **teapot** #698911 and **creamer** #699209; **coffeepot** #699004; **tureen** #987131; **Asiatic Pheasant teacups** #699721; **saucers** #699705; **salad plates** #699322; **creamer** #699500; **coffeepot** #711713; **apothecary jar** #069728; **porcelain canister** #073024; **wood tray** #362972 and #382980 (larger)—Conran's (R), 160 E. 54th St., NY 10022. **Vinegar**

(Continued on page 196)





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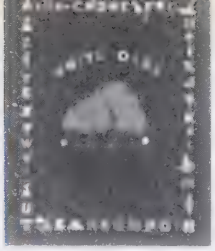
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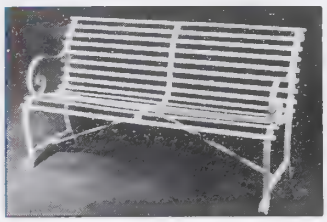


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PRODUCT INFORMATION

Continued from page 193

bottles #33-68874—Williams-Sonoma (M.O.), Ma Order Dept., PO Box 7456, San Francisco 94120-74 catalog. **Green mottled plate, green spattered plat medium blue spattered plate**—Phillip Mueller (M), Bridge St., Brooklyn, NY 11201; Ilona Gallery (R 31065 Orchard Lake Road, Farmington Hills, M 48108. **Screw-top vases,** 7¼ inches and 8½ inches hig **pearlized vase**—Phillip Mueller (M), 37 Bridge S Brooklyn, NY 11201; Paper White (R), 80 Secon Ave., NY 10003. **Smaller-sized etched decanter, pap lace, Shaker boxes, teacup with infuser, cordial glas es**—Wolfman, Gold & Good Co. (R), 484 Broome S New York 10013; 142 E. 73rd St., NY 10021. **Larg sized etched decanter**—Marketplace Manhattan (R 54 W. 74th St., NY 10023. **Crystal jug with handle** quart, #781; **beaker vases,** #2033, 8 by 10 inche #2033, 6 by 8 inches—West Virginia Glass Special Company Inc. (M), PO Box 510, Weston, W. V 26452. **Boston teapot,** 40 ounces, 4½ inches high, **Mi Green** #73; **Ball jug** #633, **Luna Blue** #13; **cassero** #92 with handle, **White** #7; **aqua jug** #1247—Tl Hall China Company (M), East Liverpool, OH 4392 **Horizon beverage glass** #1303, **double old-fashion** #1302; **uptown martini** #8136; **goblet** #8132; **chan pagne flutes** #8134—Crown Corning (M), subsidia of Corning Glass Works, 3014 Tanager Ave., Los A geles 90040; The May Co. (R), Bloomingdale's (R Macy's (R), Jordan Marsh (R), Joske's (R). **Chin stone™ dinnerware: salad plates,** $11 each; **dinn plates, cups,** $13 each; **saucers,** $5 each—Lenox (M Pomona, NJ 08240, and all major department store **Heart boxes,** Dapy (R), 431 W. Broadway, NY 1001 **Glass bowl, dessert bowls, hi-balls, old-fashioned glas es, parfait glasses**—The Pottery Barn (R), 231 10 Ave., NY 10011; other Pottery Barn stores. **Stea knives** #244M—Towle Manufacturing Co. (M), 1 Addison St., Boston, MA 02128. **Vaccaro-Smith ma and napkins: Spectrum colors, Peach, Seagreen, Pin Lilac; Square Dance multicolor check napkins a mats**—Park B. Smith Inc. (T), 295 Fifth Ave., N 10016; Macy's (R), Marshall Fields (R), J.W. Robinso

TELEVISION HIDEAWAYS

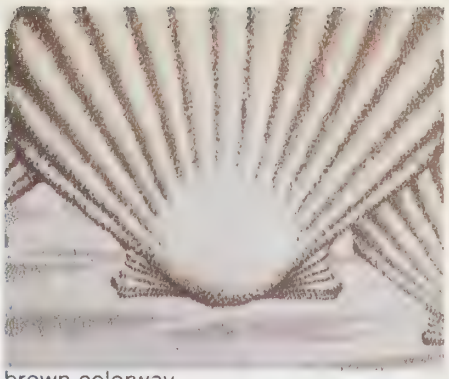
● *Page 177:* **TV in skirted table** designed by Jacqueli Inchbald—Inchbald School of Design, 7 Eaton Ga SW1 London England. **Built-in TV and stereo ente tainment storage unit** by Mario Iankelevich and Elai Werz of Design Studio 55 Inc. (T), 62 E. 55th St., N 10022.

● *Page 178:* **Trompe l'oeil birdcage**—Susan Berger St dio (R,T), 50 Webster Ave., New Rochelle, NY 1080 **TV behind painting** photographed at apartment Pierre LeVec of Pierre Deux. **General Electric Spac maker ™ "Kitchen Companion"** TV AM/FM radi model #7-7150, $199.95—General Electric Consum Electronics Business Operations (M), Electronics Par Syracuse, NY 13221. Photographed in kitchen Pierre LeVec of Pierre Deux.

A SMALL KITCHEN THAT HAS IT ALL

● *Pages 188 and 189:* **Custom cabinets** with oak ed and hardware—Formica (R), 1501 Broadway, N 10036. **Tappan range, Kitchen Aid dishwasher, Whir pool washer/dryer, General Electric refrigerator-** Gringer & Sons Inc. (R,T), 29 First Ave., NY 1000 **Flooring, #A13 white ceramic Mosaic tile 2-inc hexagon, #A83 cobalt blue ceramic tile; checkerboa stripe back splash: #A13 white ceramic tile, #D-12 regal blue tile,** 1-inch square—American Olean Ti (M), 1000 Cannon Ave., PO Box 271, Lansdale, P 19446. **Lighting**—Lightolier (M), 346 Claremont Ave Jersey City, NJ 07305. **Benjamin Moore PV-45 blu painted shelves**—Lillian Vernon (R), 510 South Fulto Ave., Mount Vernon, NY 10550. **Philadelphia Tave #1608-N wallpaper**—Hinson & Co. (T), 979 Thir Ave., NY 10022. **Riveauville #9574 fabric** for valanc **Little Star #40214 fabric** on seat pads, Cowtan Tout (T), 979 Third Ave., NY 10022. **Vista Alegr china**—Mottahedeh (T), 225 Fifth Ave., N 10010. ■





brown colorway



detail of towel set



detail of porcelain set

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GARDEN GUIDE

JUNE

Easy to grow and regally beautiful, irises are the "orchids" of the temperate zone



By KEN DRUSE

In June, bearded irises present regal displays of fleur-de-lis flowers—they are the "orchids" of the temperate zone. But the bearded or German iris, now available in six size categories, from miniature dwarfs at only eight inches high to the tall varieties at 40 inches, represents only a small part of the iris family. Besides these sun lovers, there are over 200 species and thousands of named cultivated varieties. Some can grow in shade, in the dampness of the bog garden or even as houseplants. They fall into two basic groups: bulbous and the nonbulbous.

The flowers are typified by six parts: three upright sections called "standards" and three cascading parts called "falls." Some have short hairs along the midrib of the falls in contrasting colors—the beard.

Siberian irises are among the easiest perennials to grow. Deep velvet-purple is the familiar color, but one small variety in my garden, 'Summer Skies,' has pale azure flowers with falls touched in lemon-yellow and a pure white throat. Siberians can be tough to divide. When I want more plants for friends or for other parts of the garden I simply plunge a keyhole saw into the ground, saw up parts of the dense mat of rhizomes, and lift sections with a garden fork.

Japanese iris originated from a single species. Today there are many hybrids ranging from two to five feet tall. Beardless flowers are flat, crepe-like and enormous. They bloom from late June through July in moist soil. Another Asian variety is the mysterious roof iris. The short, sturdy rhizome plants are sometimes used to hold roof thatch in place. Filling the gap between the Siberian and the Japanese iris are the spuria iris or butterfly iris. These shade-tolerant plants are often used as cut flowers.

Iris versicolor is the wild marsh plant of the northern states. Iris cristata, the dwarf crested iris, is useful as a dwarf ground cover in partial shade. Yellow flag, iris pseudacorus, isn't a native but a naturalized citizen that escaped from gardens.

Louisiana iris is a hybrid of several species from the American Southeast. Although from the bayou, they can be grown anywhere in the country.

In the window garden, a close iris relative, Neomarica, the walking iris, blooms in spring. After the flowers fade, a baby plant grows at the tip of the floral spike.

Adventurous gardeners in California or the Sunbelt or those with cool alpine greenhouses may wish to try one of the most incredible irises of all: the Oncocylus. Huge exotic flowers, are veined and spotted with vivid colors. The plants must be kept dry between spring flowerings.

Divide irises after bloom; the plants go into semi-dormancy (August for bearded types). Dig up plants, remove old rhizomes, and replant sections with new growth. ■

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Fruit Spoon[1]	—	—	7.00	2.75	5.25	2.05	4.75	2.00
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Seafood Fork	16.00	6.35	8.50	3.35	6.00	2.35	5.25	2.20
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Butter Knife	18.00	7.20	12.50	4.95	10.50	4.20	5.25	2.20
Sugar Spoon	18.00	7.20	10.50	4.15	7.00	2.80	5.25	2.20
Tablespoon	24.50	9.75	12.50	4.95	9.25	3.70	7.00	2.95
Pierced Tablespoon	24.50	9.75	12.50	4.95	9.25	3.70	7.00	2.95
Casserole Spoon	24.50	9.75	15.25	6.05	—	—	—	—
Gravy Ladle	24.50	9.75	16.00	6.40	12.00	4.80	9.00	3.90
Serving Fork	24.50	9.75	15.25	6.05	12.00	4.80	9.00	3.90
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FOR IRIS SOURCES, SEE PRODUCT INFORMATION

A TASTE OF JAPAN

Continued from page 129

☐ Combine sugar and 1/2 cup water in small non-aluminum saucepan over medium-low heat and cook, stirring constantly until sugar dissolves. Simmer syrup 5 to 8 minutes, or until slightly sticky but is clear and not golden. Cool syrup completely.

☐ Cut melon into 2-inch chunks and pulse/process in food processor until smooth. Add lemon juice, rice wine and 3 tablespoons of the sugar syrup and process until smooth. (Leftover sugar syrup, if any, may be used to sweeten iced tea or in making other frozen desserts. Store in a tightly closed container in refrigerator.) If using ice cream machine, add cream at this point.

☐ Turn melon mixture into bowl of ice cream maker and proceed according to manufacturer's instructions. If not using ice cream maker, pour melon puree into 2 or 3 metal ice cube trays (dividers removed), press plastic wrap across surface, and freeze until slushy. Return to food processor and pulse/process until smooth. Add cream at this point, if desired, and pulse/process to mix. Cover with plastic wrap and freeze at least 2 hours, or until nearly solid.

☐ If sherbet seems too stiff to scoop easily, refrigerate 10 to 15 minutes before serving. Makes about 2 pints.

FRESH GINGER COOKIES

- 1/2 cup (1 stick) unsalted butter, at room temperature
- 1/2 cup light brown sugar
- 1/2 cup granulated sugar
- 1 cup finely ground blanched almonds
- 1 egg, lightly beaten
- 3 tablespoons ginger juice (see note)
- 1-1/2 cups sifted all-purpose flour
- 1 teaspoon baking powder
- 1/2 teaspoon cinnamon
- 1 teaspoon grated lemon rind

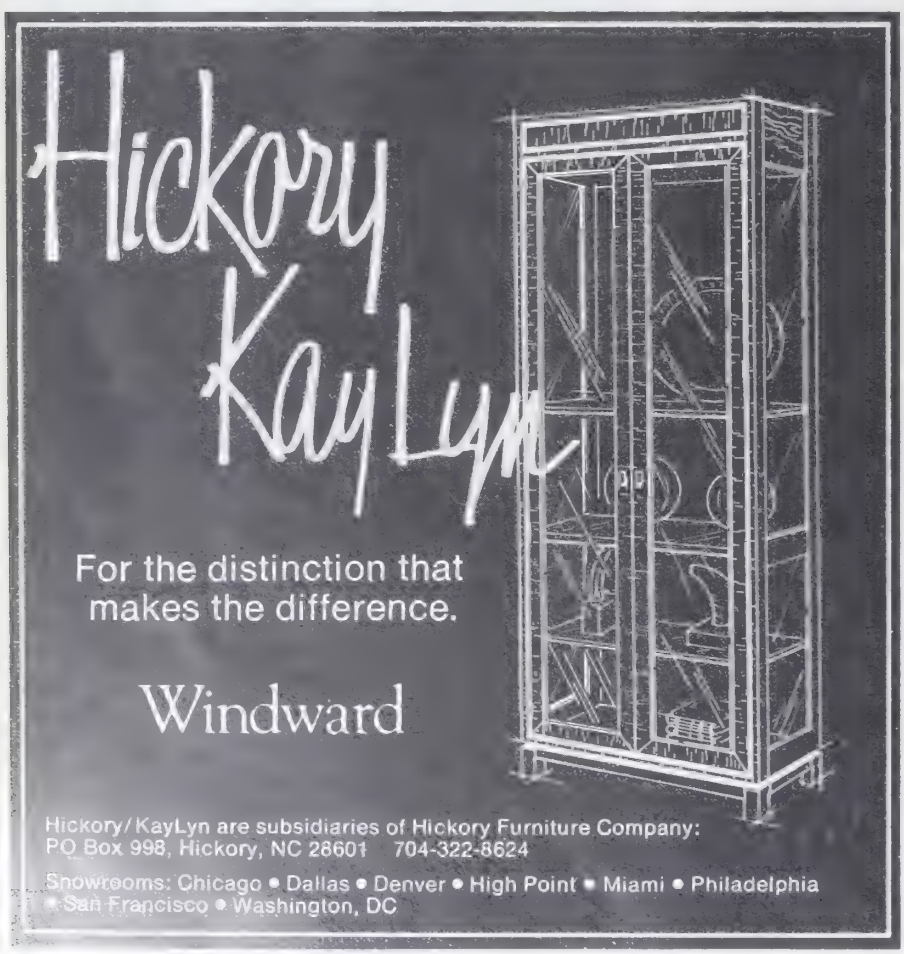
☐ Preheat oven to 375°.

☐ In bowl of electric mixer, cream butter and sugars together until light and fluffy. Gradually beat in ground nuts, then egg and ginger juice.

☐ In separate bowl, sift together flour, baking powder and cinnamon. Add to butter and egg mixture and beat well. Beat in grated lemon rind.

☐ Drop mixture by rounded teaspoons onto parchment-lined cookie sheet. Bake in center of oven 10 to 12 minutes or until deep golden brown and still slightly soft to touch. Cool 1 minute; transfer to rack to cool completely. Store in airtight jar or tin several weeks; freeze up to 1 month. Makes about 3 dozen.

☐ *Note:* To make fresh ginger juice, peel and grate a 3-inch piece of fresh ginger. Squeeze grated ginger over a small bowl or cup with fingers to extract juice; measure 3 tablespoons and add to dough.



GREEN TEA COOKIES

- 1 stick unsalted butter, at room temperature
- 1/3 cup sugar
- 1/2 teaspoon almond extract, optional
- 1-3/4 cups all purpose flour
- 1-1/2 teaspoons *matcha* (powdered green tea)
- 1 large egg, beaten

☐ Cream butter in bowl until light and fluffy. Gradually add sugar and cream mixture about 1 minute or until sugar is completely incorporated. Add almond extract and all but 1 tablespoon of beaten egg.

☐ Blend in 1-1/2 cups of flour, 1/4 cup at a time, mixing well after each addition. Divide mass into 2 equal balls.

☐ In small dish, add 1 teaspoon cold water by droplets to the powdered tea. Stir to make thick, dark paste. Add paste to 1 of 2 balls of dough and knead in thoroughly. Shape green dough into ball again. Dust work surface with some of the remaining flour. Use hands to flatten and pat dough into small rectangle 3-1/2 by 4-1/2 inches and 1 inch thick. Shape plain dough same way.

☐ Brush surface of green dough with reserved beaten egg. Place white dough on top and gently press them together. Wrap dough in clear plastic wrap and chill 1 hour. Dough may be frozen at this point or refrigerated up to 5 days.

☐ Preheat oven to 300°. Unwrap dough and slice into 1/4-inch strips, crosswise. Each of these 8 strips should be placed on its side so that both green and white dough is invisible; one color to the right, the other to the left. With lightly floured 3-inch barquette cutter, cut out 2 "leaves" from each strip of 2-toned dough. Set aside surrounding dough, keeping colors separate. Transfer "leaves" to foil-lined baking sheet.

☐ Bake 10 minutes or until firm but not browned. Cool on wire rack. Cookies stay fresh 2 to 3 days at room temperature; refrigerate for longer storage.

☐ Reshape excess dough. On lightly floured surface, roll out doughs separately to a thickness of 1/4 inch keeping them the same shape and size. Lay one piece of dough on top of the other and roll up jelly roll fashion. Wrap in clear plastic wrap and chill at least 10 minutes. Unwrap dough, cut roll into 1/4-inch thick slices. Transfer slices to a foil-lined baking sheet and bake in a preheated 300° oven for 7 to 8 minutes. If cookies seem to be coloring after 5 minutes, lower oven temperature to 275°. Bake several minutes longer or until firm. Cool on rack. Makes about 30 cookies. ■

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DECORATING & DESIGN

Continued from page 17

in both style and substance from, say, a farmhouse or a villa. What exasperated him most as he considered the "worst failures" in American cottages was "a want of appreciation of *truthfulness of character.*" He poked an accusing finger at two cottage styles in particular that struck him as being unpardonably phony.

One of these, the "temple cottage," was made to sound for all the world like the imitation Taras favored by modern-day spec builders. Characterizing it as a knockoff of the temples of Theseus or Minerva, Downing wrote, "The dimensions of the whole building may be 20 by 30 feet. The grand portico covers perhaps a third of the space and the means consumed by the whole building. It is not of the least utility, because it is too high for shade; nor is it in the least satisfactory, for it is entirely destitute of truthfulness."

Downing was a great fan of rural-Gothic and thought it a truthful style for country cottages. But when he saw it corrupted, as in what he called the "cocked-hat cottage," he fumed: "Some uneducated builders, imagining that the whole secret of designing a cottage in the Gothic style lies in providing gables, have so overdone the matter, that, turn to which side of their houses we will, nothing but gables salutes our eyes."

It may come as a surprise to the aging modernists who were taught that "God is in the details," but Downing was a kindred spirit. He hated fraudulent detail as much as the most archly Miesean disciple of the now-waning International Style. The essential difference between them is that Downing lived at a time when ornament was not only intrinsic to architecture but was in fact riotously out of control. Thus, in Downing's mind, the issue was not whether a rural-Gothic cottage should incorporate ornamental elements. Of course, it should. What raised his hackles was the stupid misuse of them.

He preached that a suitable ornamental part for one kind of house is apt to be wrong for another. He asked his readers to consider, by way of making his point, that quintessential Victorian detail—the elaborately carved vergeboard that faces either side of a Gothic-style gable. To him, a well carved vergeboard made from a thick, solid plank seemed fine. "Now," he quickly warned, "let this be imitated in a cheap cottage, and it is almost always sawn out of thin board, so as to have a frippery and 'gingerbread' look which degrades, rather than elevates, the beauty of the cottage."

In matters of interior decoration, Downing was equally critical. Again, like a modern-day designer, he felt that in such modest structures as a country cottage, the accent should be on simplicity. His reasoning was essentially humanistic. "All flimsy and meager decorations which have a pasteboard effect, are as unworthy of, and unbecoming for the house of him who understands the true beauty of cottage life, as glass breastpins or gilt-pewter spoons would be for his personal ornaments or family service of plate."

Consistent with his view that a small cottage must make a virtue of simplicity, he fretted over drawing room furniture, mostly in the Romanesque and Norman fashion, that he felt was too heavy and clumsy for everyday enjoyment. In its stead, he advocated furnishing the drawing room and parlors with "the more domestic furniture of the Elizabethan or

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domestic furniture of the Elizabethan or Renaissance taste."

For a man who regarded aesthetic principles as surpassingly important, Downing worried a great deal about the mechanics of a house. He was disturbed by how little attention was paid to proper heating and ventilation, and he made it a personal crusade to heighten the public's awareness of what would now be called environmental engineering.

Turning clinician, he scolded his apathetic countrymen on "the accumulated evils resulting from our ignorance." He resorted to arithmetic, pointing out that a healthy man takes in about a pint of air with every breath. "As the amount of respiration in an hour is 1,080, it follows," he concluded, "that *every twenty-four hours he takes into the lungs fifty-seven hogsheads of air.*"

Having hopefully won his audience's attention, Downing wrote at considerable length on the architectural and structural strategies for admitting fresh air into the stuffy interiors of the Victorian house.

Not surprisingly, a man of Downing's passion had his critics. The plans and drawings of the houses published in his books were a particular source of agitation. Trying to be helpful to the greatest number, he aimed to satisfy the full gamut of tastes and pocketbooks. For example, one of the published cottages was offered as a felicitous parsonage for a young, and presumably struggling, minister's family. But his good intentions notwithstanding, he was chided for whetting the appetities of the many by featuring houses that could be afforded only by the affluent few. Of course, he was neither the first nor the last to design unattainable dream houses.

Downing, by disposition and intellect, could scarcely have been satisfied to concentrate his energies exclusively on country cottages. Nor did he. He is in fact best remembered today among planners and art historians for his influence on the design of public parks and planned communities. In partnership with Calvert Vaux—later to become a partner of Frederick Law Olmsted, America's most famous landscape architect—Downing championed the cause of municipal parks as retreats for workers and their families.

Downing's death shocked the nation. On July 28, 1852, he and his wife Caroline were among the passengers aboard the steamboat *Henry Clay* during a race on the Hudson River. According to the most reliable reports, the *Henry Clay*'s boilers overheated, their canvas covers caught fire and the vessel exploded. As the passengers jumped overboard to save themselves, Downing reportedly was last seen throwing deck chairs to the survivors in the river to help keep them afloat.

The creative energy lost in Downing's untimely death can never be reckoned. He had been appointed in 1851 to the post of Rural Architect and Landscape Gardener in Washington, D.C. It was his assignment to carry out a major beautification program for the public grounds bordering on the Capitol, the Smithsonian Institution and the White House.

Although he didn't live to undertake this major commission, Downing was not forgotten. Today, when you go to Washington, you may visit a cenotaph that was erected in honor of this supreme taste-maker's contributions to American civility. It stands on the Mall, a reminder to today's adherents of neo-Victorian architecture that Andrew Jackson Downing was master of the real thing.■

PRODUCT INFORMATION

(R)—Retail store.
(T)—Trade only. Fabrics coded (T) can be ordered through decorators or the decorating department of your local home furnishings store.
(MO)—Mail order
(M)—Manufacturer or distributor
For retail sources of merchandise coded (M), contact resource or House Beautiful Reader Service, 1700 Broadway, New York, NY 10019.
All prices are approximate.

OMISSION

The glass cocktail table shown on pages 46 and 47 of the March '85 issue is from LCS, 1059 Third Ave., NY 10021. Phone: (212) 838-6420.

HB MARKETPLACE

●*Pages 22 and 23:* **Backdrop** custom-painted by Becky Franco. For more information on her trompe l'oeil, faux fantasy finishes, and custom painting, call Becky Franco-Freifeld (M), 58 Richards Road, Port Washington, NY 11050; (516) 883-2198. **Tree bench in two sections,** 32 inches high, 64 inches outside diameter, 2-foot inside diameter—Weatherend Estate Furniture (M), PO Box 648, Rockland, ME 04841; (207) 596-6483; Lord & Taylor (R), 424 Fifth Ave., NY 10018. **Boardwalk wrought iron settee,** 35 by 19 by 34 inches high, YesterYear Collection; available at department, outdoor and specialty stores—Lyon-Shaw (M), 1538 Salisbury Blvd. W., Salisbury, NC 28144. **Runnymede bench** FR403, 72 by 21 by 40 inches high—Clapper's (M, MO), 1125 Washington St., West Newton, MA 02165; (617) 244-7900. **French veranda planter,** 24-inch cube, custom color available—Nabel's Nurseries (R), 1485 Mamaroneck Ave., White Plains, NY 10605. **Wicker hooded bath club chaise** reproduction exclusive sold with Duchess pink rose chintz cushion by Cyrus Clark—Lord & Taylor (R), 424 Fifth Ave., NY 10018. **Welsh trug basket** of split oak with wood feet, c 1910—Howard Kaplan's French Country Store (R, T), 35 E. 10th St., NY 10003. **Rose Chintz sheeting** covering throw pillows—Martex (M), West Point-Pepperell, 1221 Avenue of Americas, NY 10020.

HB LOOKOUT

●*Page 26 (top):* **Backdrop** custom painted by Becky Franco. For more information on her trompe l'oeil, faux fantasy finishes and custom painting please call Becky Franco-Freifeld, 58 Richards Road, Port Washington, NY 11050; (516) 883-2198. **QT 50 stereo radio cassette recorder** is available in pink, ivory, peppermint-green, fire engine-red, lavender, canary-yellow, pastel-blue—Sharp Electronics (M), 10 Sharp Plaza, Paramus, NJ 07652. **Castle Harbour chaise** #2332 has frame of aluminum tubing treated with baked-on vinyl finish: Tenicote™ powder-coated then baked to seal; vinyl-coated polyester fabric straps in 40 different fabric selections and 25 possible frame and strap colors—Tropitone (M), PO Box 3197, Sarasota, FL 33578; 5 Marconi Drive, Irvine, CA 92718; write or call for catalog or information. **Solid teakwood chaise** #TK117 designed by John McGuire includes cushions—McGuire (M), 151 Vermont St., San Francisco, CA. 94103; write for information, catalog, $5. **Bolero dining chair** with gray aluminum tubing has Ultrafuse finish: Hollofil-filled cushions covered in Versatex mesh can be left outdoors—Brown Jordan (M), Advertising Dept., PO Box 5688 El Monte, CA 91734, attn: Wes Gardner; write for information and nearest store. **Gypsy chaise** #140470, #65 **frame,** #447 **sling** has aluminum frame in 29 colors or pastels; Ele-Tex™ woven coated vinyl polyester sling comes in stripes, tweeds, solid colors, pastels—Woodard (M), 2951 28th St., Suite 2050, Santa Monica, CA 90405, write for nearest retailer. **Cotton beach umbrella** in solid red turquoise, white, yellow or stripe of two of these colors or alternating panels of four of these colors, $170; **white metal base,** $50; **bistro table** of white Werzalit durable material, $100, Lord & Taylor (R), 424 Fifth Ave., NY 10018. **Newport beach towel,** Magenta RD 22; **bath sheet,** both Cannon Royal Family collection a major department stores—Cannon Mills (M), 1271 Avenue of the Americas, NY 10020. *Middle:* **Ice bucket** 7½ inches square; **tray set,** 9¼ by 15½ inches and 18 by 11¼ inches available in black with turquoise trim, red with black trim; **coasters and glasses**—Georges Briard (M), 225 Fifth Ave., NY 10010; at A&S stores. *Bottom* ***Biking in France,*** book by Grape Expeditions, $9 ***Bicycle Tours of the California Wine Country,*** $5 (California residents add tax)—Sally Taylor & Friends (R) 756 Kansas St., San Francisco 94107.

●*Page 28 (bottom):* **AMF Benchmark 920 rower** accommodates anyone up to six feet seven inches tall and plugs into a standard wall unit, at all major department and sporting good stores—AMF American (M), 200 American Ave., Jefferson, IA 50129; (800) 247-3978

●*Page 35 (top):* ***Anemones*** **and** ***Seven Stripes*** **botanicals** by Bill Goldsmith will be issued as collotypes in editions of 490 for $300 ppd. each; ***Two Tulips,*** an offset lithographed poster, 23 by 26½ inches will have "William Goldsmith and Graham-Arader Galleries, May 7 to June 7" written on it; signed poster, $40; unsigned poster, $20—Triton Press Inc., 263 Ninth Ave., NY 10001; (800) 847-4198. **Artafax,** 139 Post Road East Westport, CT 06880 (203) 226-9888.

A HOUSE FOR TODAY

●*Page 68:* **Designer**—Scholz Master Builders, Inc 3103 Executive Parkway, Toledo, OH 43606. **Builder**—Clarke Builders, a Scholz Master Builders franchise, 60 Hillcrest Park Rd., Old Greenwich, CT 06870. **Windows**—Marvin Windows (M), Dept. SP Warroad, MN 56763; (800) 346-5128 or in Minnesota (800) 552-1167. **Fiber-Classic** #**FC-60 front entrance doors**—Therma-Tru Corp. (M), PO Box 7421, Toledo OH 43615 attn: H.B. Green. **Panelized and precut lumber and millwork package** including windows, doors, interior and exterior trim, all lumber available from Homecraft Corp. (T), South Hill, VA 23970; Northern Homes (T), 51 Glenwood Ave., Glens Falls, NY 12801; Saco Homes (T), 21 W. Timonium Rd., Timonium, MD 21093; Wausau Homes (T), PO Box 1204, Wausau, WI 54401. **Paint for interior, exterior siding and trim**—Martin-Senour Co. (M), Division of Sherwin-Williams, Dept. SHB, 1370 Ontario St., Cleveland, OH 44113. **Exterior light fixtures, carriage lamps**—Progress Lighting (M), G Street and Erie Ave., Philadelphia 19134.

●*Page 69:* **Clichy black and white ceramic tile,** 10⅞ by 16½ by ⅞ inches—Villeroy & Boch USA, Interstate 80, New Maple Ave., Pine Brook, NJ 07058. **Antique needlepoint rug** #4535, 5 feet 6 inches by 4 feet 5 inches—Coury Rugs Inc. (T), 515 Madison Ave., NY 10022. **Antique chair**—Bedford-Green Antiques (R), Village Green, Bedford Village, NY 10506. **Oil painting of a dog**—Kentshire Galleries Ltd., 37 E. 12th St., NY 10003.

●*Pages 70 and 71:* **Colony House sofa** 22-337 #21, 87 by 34½ by 34 inches high; **Colony House chairs with dressmaker skirt** 30½ by 30 by 32 inches high, 11-422 #21, **contrast tape on edge of skirt and welting; Charington Manor lamp table** #**85-613,** 22 by 21½ by 25 inches, **cherry solids and veneers; Charington Manor hunt board** #**85-403,** 63½ by 16 by 32 inches, **cherry solids and veneers**—Century Furniture Co. (M), PO Box 608-SP, Hickory, NC 28603. **Victoria & Albert floral chintz** #**34370 on sofa and chairs,** 100 per cent cotton, **red on red; green chintz** #**41326 welting and contrasting tape; Raspberry Linen** #**6787-782 on upholstered love seat,** Jab—The European Collection, 80 per cent polyacrylic/20 per cent linen; **Phoenix union cloth** #44047 **sage contrast welting**—Stroheim & Romann Inc. (T), 155 E. 56th St., NY 10022. **Pointillist area rug** in Anisette with Pistachio ribbon border insert, of DuPont's Antron XL® heathered yarn—Customweave Carpets (M), Dept SHB, 7400 Hazard Ave Westminster, CA 92683. **White pleated shades**—LouverDrape (M), Marketing Dept/SHB, 1100 Colorado Blvd., Santa Monica, CA 90401. **Tole cachepot, bouil-**

(Continued on page 221



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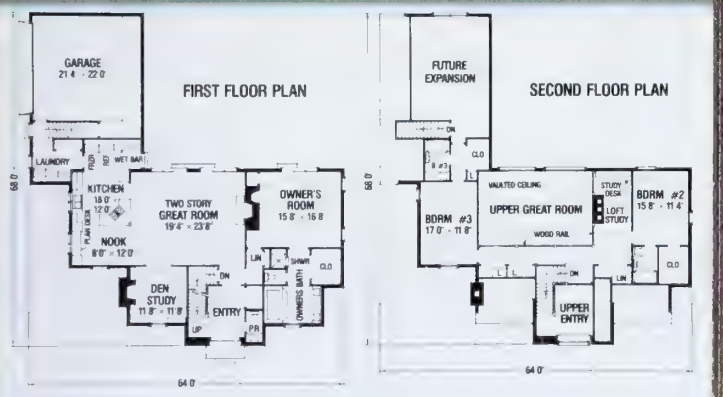
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The varied styles of the individual pieces share a common heritage rooted in the English manor home. The grace of court designs adapted for the hearty country life. The Charington Manor collection is quite comfortably at home in both formal and provincial settings.

Of special interest, here, is the splendid Chippendale console with carved cabriole legs, claw and ball feet, and decorated apron.

Additional furnishings from the Charington Manor and other Century collections can be seen in the master bedroom, page ten, and the Great Room, page three.

Century Furniture Company
P.O. Box 608-SP Hickory, NC 28603

Area Rugs by Customweave





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CARPETS, INC.

A Customweave area rug in the Pointilist pattern was chosen for the Great Room. It combines a fine blend of Antron XL® yarns in a subtle pattern of monochromatic colors for the field and border.

A contrasting ribbon inset in "Pistachio" in the Harbor Ridge pattern adds a subtle splash of color. The overall effect is one of understated elegance.

Customweave
7400 Hazard Ave. Westminster, CA 92683

Carpet by World Carpets



There's a splendid solid color saxony carpet from World Carpets covering the floor of the master bedroom. The Fashion Royale pattern in "Blue Danube" was selected. It's made of fine Enkalon® Nylon and carries a five-year wear warranty. Scotchgard® treated to help protect the carpet's beauty.

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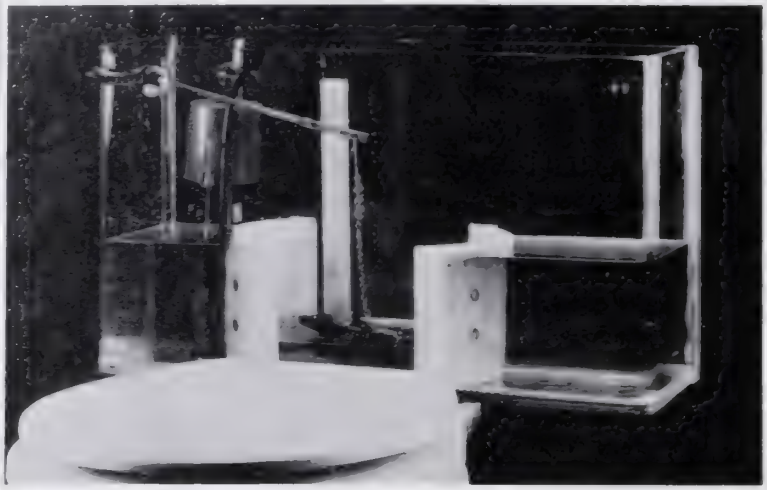
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UL Light Button. They are familiar household conveniences now, the little half-wave rectifier buttons that attach to the bottom of light bulbs and extend their life up to 90 times, sparing you the trouble of bulb changing for years at a stretch while you save a bundle in bulb replacement costs. But the patented Screwge Bulb Saver is one of the first to be UL-listed, meaning it has survived nearly two years of strenuous independent laboratory testing and been certified safe for home and commercial use. It provides security along with savings, safe enough even for high-temperature recessed fixtures. We are offering 6 for **$13.00** ($1.95) #A1052, 12 for **$21.00** ($2.95) #A1053 and 24 for **$39.00** ($3.95) #A1054.





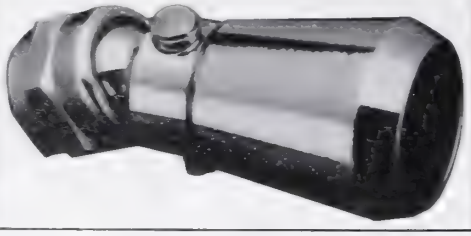
Precision Tire Gauge. Underinflated tires increase the rolling resistance of an automobile. This means more energy is required to move the car so it travels less distance per gallon of gas. If inflation levels are off as little as 5% it can reduce gas mileage, cause premature tire wear and affect your car's handling. Our choice for the best tool for keeping up with your tires is the AccuGage. This is a precision pressure gauge with a full geared brass movement. The case is heavy steel with an unbreakable crystal. The gauge stop-hand holds reading until released. Push-button bleeder valve gives exact tire pressure. **$20.00** ($2.95) #A460.





Toilet Sanity. A government study shows that 45% of the water used by the average American family gets flushed down the toilet. That is 90 gal. per day for the family of four. The conventional flush toilet uses 5 to 8 gal. of clean fresh water each flush, when 2.5 to 3 gal. is sufficient. What can we do about this insanity? Use toilet dams. Putting a dam in the tank saves ⅓ to ½ the flush without reducing the toilet's effectiveness. (It doesn't reduce the *pressure* of the flush, just the amount of water used.) Putting dams in all your toilets could cut your overall water use (and bill) up to 20%. Toilet dam units come with a 5-year limited warranty, and require no tools to install. **$11.00** ($1.95) #A259. Two for **$16.00** ($3.95) #A927.

Savings in the Shower. This finely crafted shower head called the Deluxe Fuel Saver, cuts the use of water — hot water — in the shower from 5 or 8 to 2.45 gallons per minute. With the conventional shower head, the average family of four uses 300 to 400 gallons of water — much of it heated — everyday. According to U.S. Department of Energy figures, with the Deluxe Fuel Saver that same family uses 70% less water in the shower and realizes a savings of between $150 and $350 depending on the utility rates. The Deluxe Fuel Saver also offers a "trickle valve" that allows you to stop water flow while soaping up. The Con-Serv Deluxe Fuel Saver is made of chrome-plated brass, and is accompanied by a one-year limited warranty. **$12.00** ($2.95) #A1048. Two for **$22.00** ($3.95) #A10482.



Giving Dust the Brush. Saving energy means paying attention to the small things around the house — like the refrigerator coils. Once these coils become coated with dust, the efficiency of your refrigerator drops dramatically, especially during the summer when refrigerators work hardest. Simply cleaning the coils — and keeping them clean — can reduce your refrigerator's electric consumption as much as 10%. This brush, angled and with tapered bristles, is designed to clean deep in the coils where vacuum cleaners and dust cloths won't reach. It is a full 27" long with 12" of bristles and a sturdy 15" wooden handle. **$8.00** ($1.95) #A427.

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PRODUCT INFORMATION

Continued from page 206

otte lamp—Joseph Richter Inc. (R), 249 E. 57th St., NY 10022. **Green White Dragon Coalport shell dish,** English, c. 1820; **pair of Wedgwood pearlware dishes,** 1820; **Coalport green and white porcelain basket,** 1820—Bardith (T,R), 901 Madison Ave., NY 10021. **Oriental export plate**—Nicholas Frank (T), 979 Third Ave., NY 10022. **Battenberg round table cloth**—Cherchez (R), 864 Lexington Ave., NY 10021. **Fireplace tools** #R3547, c.1800; 18th-c. **andirons,** #RD4586, **Victorian brass and oak wood bucket** #M5892—James II Galleries (R), 15 E. 57th St., NY 10022. **Painted screens**—Molina Studio (R,T), 401 E. 62nd St., NY 10021. **Green painted West Wind coffee table** made by Harrison-Van Horn—Paul M. Jones Inc. (T), 979 Third Ave., NY 10022. *An Arab Stallion Held By A Groom* by Sawrey Gilpen—Elmerside Ltd. Fine Arts, 85/87 Jermyn St., London SW1Y 6JD. **Green pole square tea canisters** (pair), **needlepoint fireplace bench**—Trevor Potts Antiques Inc. (R,T), 1011 Lexington Ave., NY 10021. **Decorative painting of screens** sponsored by National Paint & Coatings Assn., 1500 Rhode Island Ave. NW, Washington, DC 20005. **Pair of botanicals**—Nicholas Frank (T), 979 Third Ave., NY 10022. **Ginger jar lamp with dogwood pattern, tortoise candlestick holders, chinoiserie knife box, green majolica plate**—John Rosselli Ltd. (T), 255 E. 72nd St., NY 10021. **White ceramic footbath** with geranium pattern—Eggs & Tricity Inc. (T), 979 Third Ave., NY 10022. **Collection of porcelain melons**—R. Brooke Ltd. Antiques (R), 138½ E. 80th St., NY 10021.

●*Page 72:* **Bellaire cabinets,** formica #949 white—St. Charles Kitchens by Deane, Inc. (M), 541 Post Road, Darien, CT 06820. **Refrigerator** #FPE24 VWA white; **double oven** #77HB; **cooktop** #RBQ-139J with grill and griddle, and all components; **microwave** #RCM-6K; **dishwasher** #VDWU-55J—Frigidaire Company (M), Advertising Dept. SHB, 3555 South Kettering Blvd., Dayton, OH 45449. **Kitchen sink and faucet**—Eljer Plumbingware (M), Three Gateway Center, Pittsburgh, PA 15222. **Diamant ceramic green and white kitchen tile**—Villeroy & Boch USA (M), Interstate 80, New Maple Ave., Pine Brook, NJ 07058. **White pleated shades**—LouverDrape (M), Marketing Dept/SHB, 1100 Colorado Blvd., Santa Monica, CA 90401. **Rag rug,** custom order; **green majolica plates, melon botanicals** (pair), **bread board, large white and green ceramic bowl**—Bedford-Green Antiques (R), Village Green, Bedford Village, NY 10506. **Copper pans, oak hanging plate rack**—Ann-Morris Antiques (R,T), 239 E. 60th St., NY 10022. **Painted counter stools**—Eggs & Tricity (T), 979 Third Ave., NY 10022. **Window Pane #1408 on chair seat cushions and Oxford #1412 dish towels**—TAG Trade Associates Group Ltd. (M), 1476 Merchandise Mart, Chicago 60654. **Embroidered bread and onion bags**—Ludwig Beck (R), 725 Fifth Ave., NY 10022. **White dinner plates, green and white napkins, red and white dish towels, green and white crock with wooden utensils**—Conran's (R), 160 E. 54th St., NY 10022. **Wooden kitchen utensils, flat oval fruit basket, heart shaped baskets, green and white mitt pot holders**—Consider The Cook (R), Yellow Monkey Village, Rte 35, Cross River, NY 10518. **Flatware**—Oneida Silversmiths Ltd. (M), Oneida, NY 13421. **Rectangular baskets**—The Yellow Monkey Antiques (R,T), Yellow Monkey Village, Rte 35, Cross River, NY 10518. **Baskets with potted flowers and herbs**—The Cheshire Tree Ltd. (R), Yellow Monkey Village, Rte. 35, Cross River, NY 10518. **All potted plants**—Shemin Nurseries Inc. (R), PO Box 64, Greenwich, CT 06830. *Bottom right:* **Crystal wine decanter, c.1825, Regency papier-mâché coasters**—James II Gallery (R), 15 E. 57th St., NY 10022. **Blue and white Spode dinner plates,** c. 1810; **blue and white Ridgway dessert plates,** c. 1830; **crystal wine and water glasses, Newhall soup tureen, c. 1820; pair of Staffordshire pearlware sheep, c. 1790; porcelain cow, c. 1820; Bristol pearlware barrel, c. 1820,** all from England—Bardith Porcelains (R), 901 Madison Ave., NY 10021. **Oval place mats, napkins, blue floral border #08-5033**—Pratesi (R), 829 Madison Ave., NY 10021. **Painted green drop-leaf table, wooden painted baskets**—Swedish Cottage Country Antiques (R,T), 1281 Madison Ave., NY 10128. **Lorelei #43945 screen print on chair seats,** 100 percent cotton, multi/sage—Stroheim & Romann (T), 155 E. 56th St., NY 10022. **Double pedestal extension table #85-315,** 46 by 82 by 30 inches high, maximum extension 122 inches with two 20-inch aproned leaves, cherry solids and veneers; **pierced ladderback side chair** 85-511, 18½ by 23¼ by 41¼ inches; **arm chair** 85-512, 21 by 24 by 41¼ inches—Century Furniture Company (M), Marketing Department, PO Box 608-SP, Hickory, NC 28603.

●*Page 73:* **Banquette, paneling and bookcases, Bayfield Ash**—St. Charles Kitchen by Deane, Inc. (M), 541 Post Rd., Darien, CT 06820. **"Ultime" Du Pont Antron XL "Wheat" carpeting**—Customweave Carpet (M), Dept. SHB, 7400 Hazard Ave., Westminster, CA 92683. **Upholstered wing chair** #11-516, 31 by 30 by 44½ inches—Century Furniture Co. (M), PO Box 608, Hickory, NC 28603. **Multi "Holi" #42225 stripe fabric** for shades and wing chair, multi, hand-loomed in India; **Spektrum #6787113 red linen fabric** on chair seats—Stroheim & Romann, Inc. (T), 155 E. 56th St., NY 10022. **Marvella needlepoint rug** #15705, 118-Black—A. Morjikian Co., Inc. (T), 979 Third Ave., NY 10022. **Fruitwood oval tilt-top table, oil paintings, needlepoint fireplace bench**—Kentshire Galleries (T), 37 E. 12th St., NY 10003. **Red lacquered table**—Trevor Potts (R,T), 1011 Lexington Ave., NY 10021. **Fireplace screen,** 19th-c.; **andirons,** 18th-c.—James II Galleries (R), 15 E. 57th St., NY 10022. **Bouillotte lamp** #219/3—Jean Francois (R,T), 67 E. 11 St., NY 10003. **Pine Canadian candlesticks #CKVO2** (pair)—Bedford-Green Antiques (R), Village Green, Bedford Village, NY 10506. **Round brass and wood tray table, tortoise box**—John Rosselli, Ltd. (T), 255 E. 72nd St., NY 10021. **Embroidered red silk pillows**—Antan (R), 12 W. Putnam Ave, Greenwich, CT 06830. **Paisley shawl**—Eggs & Tricity (T), 979 Third Ave., NY 10022. **Faux tortoiseshell mantel** painted by Timothy Leese, 72 Brant Hill, Wells Next The Sea, Norfolk, England NR231SD. **Decorative painting** sponsored by National Paint & Coatings Assn., 1500 Rhode Island Ave. NW, Washington, DC 20005. **Caboose Red #M-41-008 Ultra-Tone Accent wallcovering**—Martin-Senour Co. (M), Div. of Sherwin-Williams, Dep't SHB, 1370 Ontario St., Cleveland, OH 44113.

●*Pages 74 and 75:* **Brighton Rock F389 Sugar pink/white #174127 wallpaper, and fabric for chaise and stool cushion covers; Mary Ann F341 rose/sky-blue/multi/white #172477 fabric for balloon shades, bedhangings, headboard, dust ruffle, dressing table skirt, round table undercloth; Candy Stripe G426 rose/white #039066 overcloth on round table and bedhanging lining; picture frames, cosmetic bag, porcelain soup dish, potpourri ball**—Laura Ashley (R), 714 Madison Ave., NY 10021. **Custom made full/double headboard**—Avery Boardman Ltd. (T), Head-bed Division, 979 Third Ave., NY 10022. **Painted chest of drawers, dressing table mirror**—Swedish Cottage (R,T), 1281 Madison Ave., NY 10128. **Wicker dressing table, chaise, folded quilt**—The Wicker Garden (R), 1318 Madison Ave., NY 10128. **Pillow shams, top and bottom sheets, "Ticking Stripe" Laura Ashley collection**—Burlington (M), 1345 Avenue of the Americas, NY 10019. **Mattress and box spring**—Sealy Posturepedic Carlisle (M), at fine furniture stores. **Bedside lamp**—Eggs & Tricity (T), 979 Third Ave., NY 10022. **White linen pillows**—paper whites ltd, (M), PO Box 956, Fairfax, CA 94930. **Pink and white quilt**—The Gazebo (R), 660 Madison Ave., NY 10021. **Hanelei custom weave Camelia DuPont Antron Plus carpeting**—Customweave (M), Dept. SHB, 7400 Hazard Ave., Westminster, CA 92683. **"Geraniums" prints** by Robert Sweet, c. 1820, collection of six, HH-130—Bedford Green Antiques (R), Village Green, Bedford Village, NY 10506. **Pink Fashion Accent portable color TV** WP2145XX—Quasar Co. (M), 9401 West Grand Ave., Franklin Park, IL 60131. **Dried heather wreaths, green flower basket**—The Cheshire Tree (R), Yellow Monkey Village, Rte. 35, Cross River, NY 10518. *Bottom left:* **Flooring** #301 white tile, 4⅛ inches square; 6⅛ inches square and 5-inch hexagonal tiles also available—Mid-State Tile (M) Company, PO Box 1777, Lexington, NC 27292. **Brighton Rock F389 Sugar pink/white #174127 wallpaper, Cottage Sprig P767 rose/moss/white #053080 ceramic tile, soap dish, cosmetic bags**—Laura Ashley (R), 714 Madison Ave., NY 10021. **Wicker chair**—The Wicker Garden (R), 1318 Madison Ave., NY 10128. **Pink towels with white chain, baby towels with floral border** (pair)—Pratesi (R), 829 Madison Ave., NY 10021. **Painted basket**—Swedish Cottage (R,T), 1281 Madison Ave., NY 10128. **Pink and white stripe cachepot**—Conran's

(Continued on page 222)

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PRODUCT INFORMATION

ntinued from page 221

(R), 160 E. 54th St., NY 10022. **Painted wood carving** of a cat—Eggs & Tricity (T), 979 Third Ave., NY 10022.

● *Page 76 and 77:* **Charington Manor canopy bed #85-175, 69½ by 89 by 83½ inches, maple solids and walnut veneers; lowboys #85-701 (pair), 33 by 18 by 28 inches, maple solids and walnut veneers; Colony House chaise longue #11-615 #21**—Century Furniture Co. (M) Marketing Dept., PO Box 608-SP, Hickory, NC 28603. **Carnation-Blue window treatment and upholstered chaise fabric #9303** designed by Nina Campbell—Cowtan & Tout (T), 979 Third Ave., NY 10021; Nina Campbell Gifts & Accessories (R), 48 Walton St., London SW3. **Heike voile dotted Swiss fabric #6961-197** for balloon shades, bed hangings, dust ruffle—Stroheim & Romann, Inc. (T), 155 E. 56th St., NY 10022. **Sprig-blue sheets for bedhangings and round table undercloth**—Nina Campbell Gifts and Accessories, 48 Walton St., London SW3. **"Just Pretty Sprig" shams, top and bottom sheets,** designed by Nina Campbell—Dan River (M), 111 W. 40th St., NY 10018. **Double white voile blanket cover, small blue Sprig pillowcase, small Sprig tray #0066, 14½ by 11 inches, Sprig coffee pot 0076, breakfast cups #0071, saucer #0072, individual cream jug #0078, sugar bowl #0079, 1 pint milk jug #0077**—Nina Campbell (R), 48 Walton St., London SW3, 01-584-9401. **Twenty-six-inch square lace pillow shams**—Cherchez (R), 864 Lexington Ave., NY 10021. **Pair of oak Windsor wheel back chairs FF-206, painted Regency "canterbury"** magazine rack FF-191—Bedford Green Antiques (R), Village Green, Bedford Village, NY 10506. **Natural Victorian wicker bench, fabric covered picture frames**—The Wicker Garden (R), 1318 Madison Ave., NY 10128. **Queen mattress and box spring**—Sealy Posturepedic Carlisle (M), at fine furniture stores. **Fashion Royal Blue Danube Enkalon nylon carpeting**—World Carpets, Inc. (M) One World Plaza, Dalton, GA 30722, attn: Dept. SHB. **Small lace pillows, round white linen overcloth**—paper whites ltd. (R), PO Box 956, Fairfax, CA 94930. **Tea canister lamps**—Joseph Richter Inc. (R,T), 249 E. 57th St., NY 10022. **Parchment paper covered baskets**—Consider The Cook (R), Yellow Monkey Village, Rte. 35, Cross River, NY 10518. **Silver picture frames**—John Rosselli Ltd. (T), 255 E. 72nd St., NY 10021. **"Asiatic Pheasant" plates**—Conran's (R), 160 E. 54th St., NY 10022. **Pair of 19th-c. bird collages**—Nicholas Frank (T), 979 Third Ave., NY 10022. **Pair of Ridgway rose-handled dishes**—Trevor Potts Antiques (R,T), 1011 Lexington Ave., NY 10021. **Pottery box with lid**—Bardith (R), 901 Madison Ave., NY 10021. *Bottom left:* **Skyline-Blue interior paint**—Martin-Senour Co. (M), Division of Sherwin-Williams Co., Dept. SHB, 1370 Ontario St., Cleveland, OH 44113. **Fireplace screen**—Ann-Morris Antiques Inc. (R), 239 E. 60th St., NY 10022. **Fireplace tools**—The Yellow Monkey Antiques (R,T), Yellow Monkey Village, Rte. 35, Cross River, NY 10518. **Utrecht blue and white ceramic tile,** 6 by 6 inches—Villeroy & Boch USA (M), Interstate 80, New Maple Ave., Pine Brook, NJ 07058. **Botanicals collection**—Nicholas Frank (T), 979 Third Ave., NY 10022. **Wool throw**—Antan (R), 12 W. Putnam Ave., Greenwich, CT 06830. **Porcelain and china pitchers**—Bardith, 901 Madison Ave., NY 10021. **Floor lamp**—Eggs & Tricity (T), 979 Third Ave., NY 10022. **Painted pewter flowers**—Ludwig Beck (R), 725 Fifth Ave., NY 10022. **Brass trivet**—James II Galleries (R), 15 E. 57th St., NY 10022. *Top left:* **Peach Blush wall tile,** Brights and Mattes Collection—Mid-State Tile Company, PO Box 1777, Lexington, NC 27292. **Sprig-Blue sheeting** for window treatment—Dan River (M), 11 W. 40th St., NY 10018. **Picot Stripe blue/white wallpaper** by Nina Campbell—Cowtan & Tout (T), 979 Third Ave., NY 10022. **Blue Chain bath towels, sheets, hand towels, bath mat, guest towels #001**—Pratesi (R), 829 Madison Ave., NY 10021. **Plumbing fixtures**—Eljer Plumbingware (M), 3 Gateway Center, Pittsburgh, PA 15222. **White plant stand**—Swedish Cottage (R,T), 1281 Madison Ave., NY 10128. **Painted vanity chair**—Antan (R), 12 W. Putnam Ave., Greenwich, CT 06830. **Blue enameled mirror with silver trim, comb/brush, bottle and jar set**—Nicholas Frank (T), 979 Third Ave., NY 10022. **Large, medium and small Blue Carnation jar, Blue Carnation soap dish, Blue Sprig bath mat, Blue Sprig sponge bag and Blue Diagonal cosmetic bags**—Nina Campbell Gifts & Accessories, 48 Walton St., London SW 01-584-9401. **Botanical** by Bill Goldsmith at Graham-Arader Gallery, 23 E. 74th St., NY 10021.



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● *Page 79:* **Muslin slipcovers**—Dan River Inc. (M), 111 W. 40th St., NY 10018. **Lace for curtains**—Ian Wall Limited (T), 979 Third Ave., NY 10022. **Floor matting**—Bamboo & Rattan Works Inc. (R) (T), 470 Oberlin Avenue South, Lakewood, NJ 08701.

BARRETT'S BELIEVE IT OR NOT

● *Pages 90, 91 and page 93 (bottom):* **Trompe l'oeil plywood bed frame and window drapery, painted walls**—Philip Jordan and Caryl Hall Studios (R), 143 Main St., Cold Spring Harbor, NY 11724. **Trompe l'oeil zebra rug, faux table with trompe l'oeil draping**—Circa David Barrett, 979 Third Ave., NY 10022. **Quilt, three pillows, Roman shade, Imperial Edge mattress and box spring**—Bedcraft by Beltrani, 312 Bayview Ave., Inwood, NY 11696. **Geranium fabric for window shade, mattress, comforter; Pastel Multistripe custom hand-colored fabric on lampshade; Pin Dot fabric on three throw pillows, all 100 percent cotton**—Dek Tillett/Green River Works Ltd. at Patterson, Flynn & Martin Inc. (T), 950 Third Ave., NY 10022. **Lampshade**—Ruth Vitow (R), 160 E. 56th St., NY 10022. **Flowers**—Michael Grim (R), PO Box 1867, Sag Harbor, NY 11963. **Tunisian apothecary jar, two green porcelain plates, green painted wooden planter with liner, white ceramic vase, orange jardiniere, antique Edwardian bamboo tables, Cypress wood chair from Morocco, Chinese straw traveling trunk on top of bed frame, carved wooden dog**—Circa David Barrett (T), 979 Third Ave., NY 10022. **Painting of woman, portrait of designer with painted-on trompe l'oeil frame; lacquered wood end table with handles as bed tray,** all, private collection.

● *Page 92:* **Edwardian bamboo chest and mirror, two miniature Chinese vases, Cypress wood chair, Bouillotte brass lamp with tole shade, two green porcelain**

(Continued on page 237)

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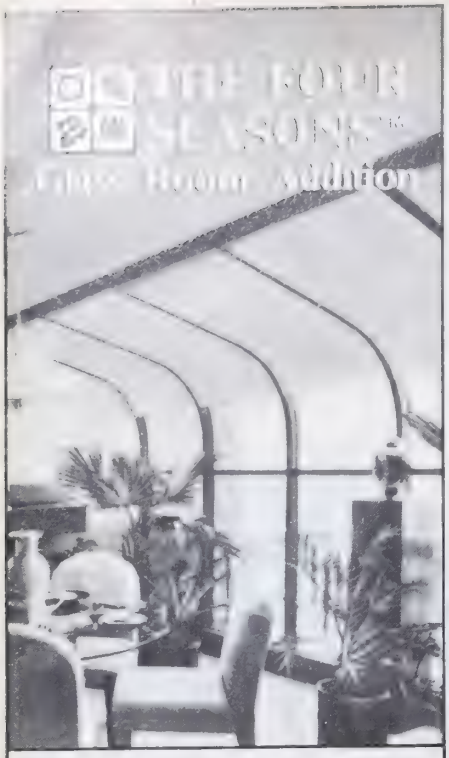




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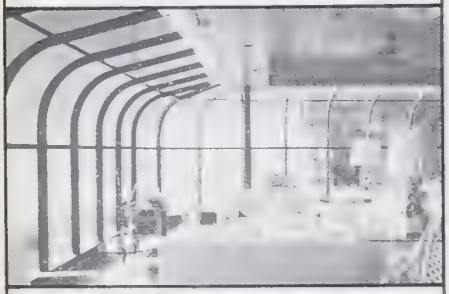


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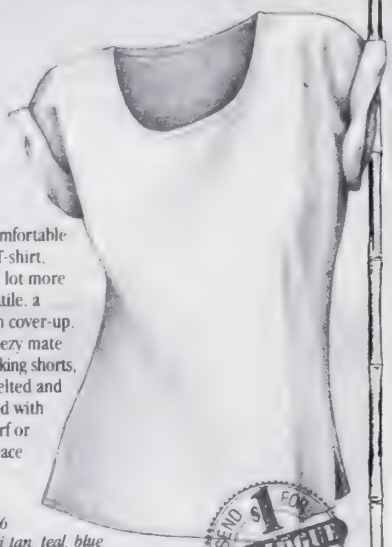


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ADVERTISER

Pag

Apparel
Americana Store 23
Banana Republic 22
Green Berry Hill (nautical tote) 23
Shopping International 22
The Undergear Catalog 23

Art
Prairie Edge 23

Bath Accessories
House of Goloff (portable shower) 23
Surrey Shoppe Interiors 23

Beds & Bedding
Brass Bed Shoppe 22
Brass Classics 23
The Company Store 22
Virginia Goodwin (canopies) 22
Heritage Clock & Brassmiths 23
Homeworks 23

Blinds & Shades
Blinds 'n Things 19
Murningham's 23

Catalogs
The Undergear Catalog 23
Vintage Wood Works 23

Clocks
Heritage Clock & Brassmiths 23

Curtains, Draperies, Fabrics
Colonial Maid Curtains 22
Country Curtains 184, 22
Design Finds 23
Dorothy's Ruffled Originals 19
Homeworks 23
Rue de France 23
B.T. Wagner Home Fashions 23

Decorative Accessories
Ballard Designs 22
Creative Expressions, Inc. 22
Decorator Hardware 23
Klinger's 22
Mechanical Mirror Works, Inc. 19
Nova Designs 23
Touch of Wood (baskets) 23
White Oaks Co. (wreath) 23
With You In Mind (silk ficus tree) 23

Flatware & China
Buschemeyer's Silver Exchange 23
The China Warehouse 23
Walter Drake Silver Exchange 22
House of Antiques 22
The Jewel Box, Inc. 23
James Kaplan Jewelers 22
Lanac Sales 19
Dan Plate 22
Replacements, Ltd. 23
Ross-Simons 22
Tilden Thurber 23

Floor Coverings
Charles W. Jacobsen, Inc. 23

ALLERY

Page

niture
es & Blackwelder 235
slina Interiors 194
olina Leather House 235
onial Furniture Shops 233
burg's Wicker & Casua 234
ture House 236
ton Furniture Co 231
tha M House 230
Galleries 230
or Furnishings, Ltd. 234
ner Gallery of Kentucky 227
gnolia Hall 232
raim Marsh 223, 225
ittie Manufacturing, Co. 6
Patio 234
w Furniture Galleries 228
ier Tolson, Inc 236

ts & Merchandise
nputer Greetings Corp. 227

raldry
bert's, Inc 228
aldica Imports, Inc. 230

me Elevators, Lifts
Cheney Company 232
nage Corporation 233

me Improvements
rble Guard, Inc (polish) 236
Wagon Factory (doors) 227
ter Shop 236

rticulture
r Seasons Greenhouses 224
co Greenhouses 194

truction
School of Interior Design 236
ffie d School of Interior Design 229

hting
ever 223, 231

scellany
nafunn (patio umbrella) 235
ex House (slack rack) 229
rlotte Ford Trunks 230
llery of the Americas, Ltd (hammocks) 226
yco (pool covers) 232
can Imports (hammocks) 235

bels
se Bolind 234
versal Label Center 227

t Accessories
ctural Products 233
mes Engraving Co. 236
s Milligan & Co. 232
ific Pacific, Inc 231
en, Inc 236

allcoverings
Wallcoverings 231
er Wallpaper 196



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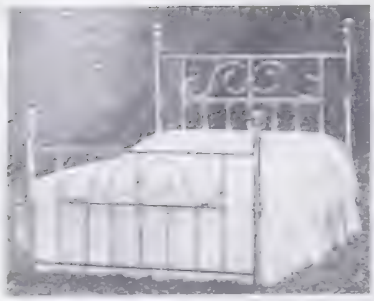
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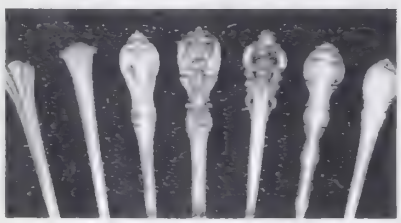


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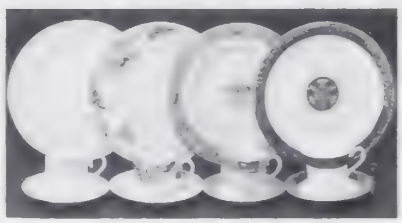
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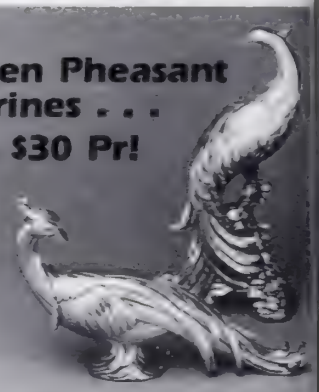
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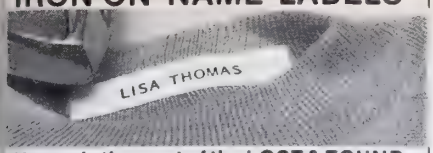
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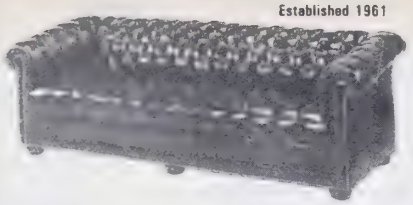


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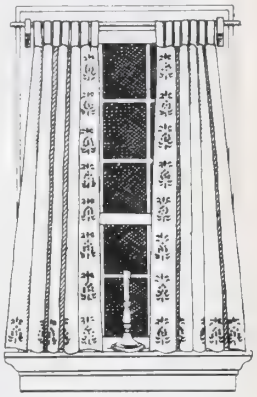
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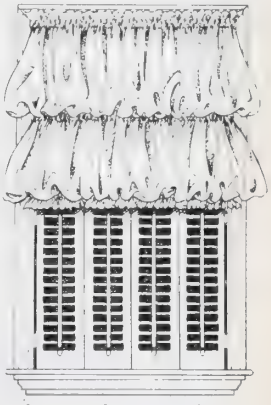
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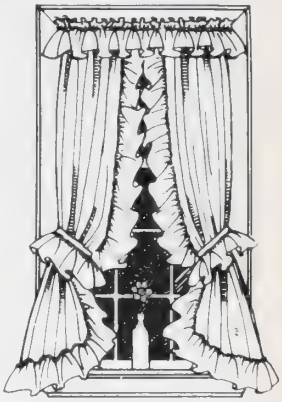
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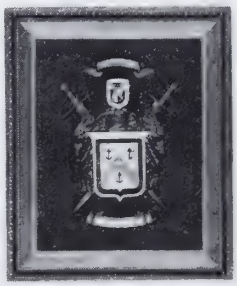
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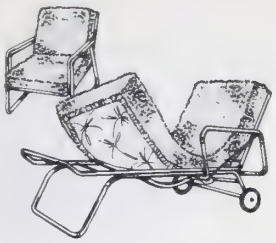
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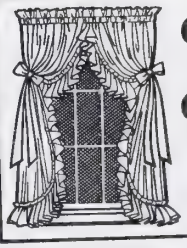
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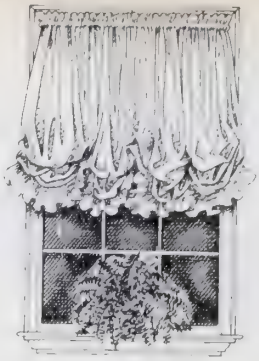
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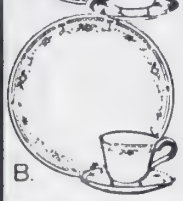
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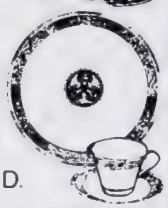
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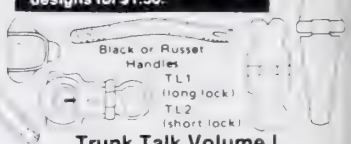
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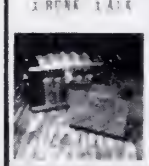
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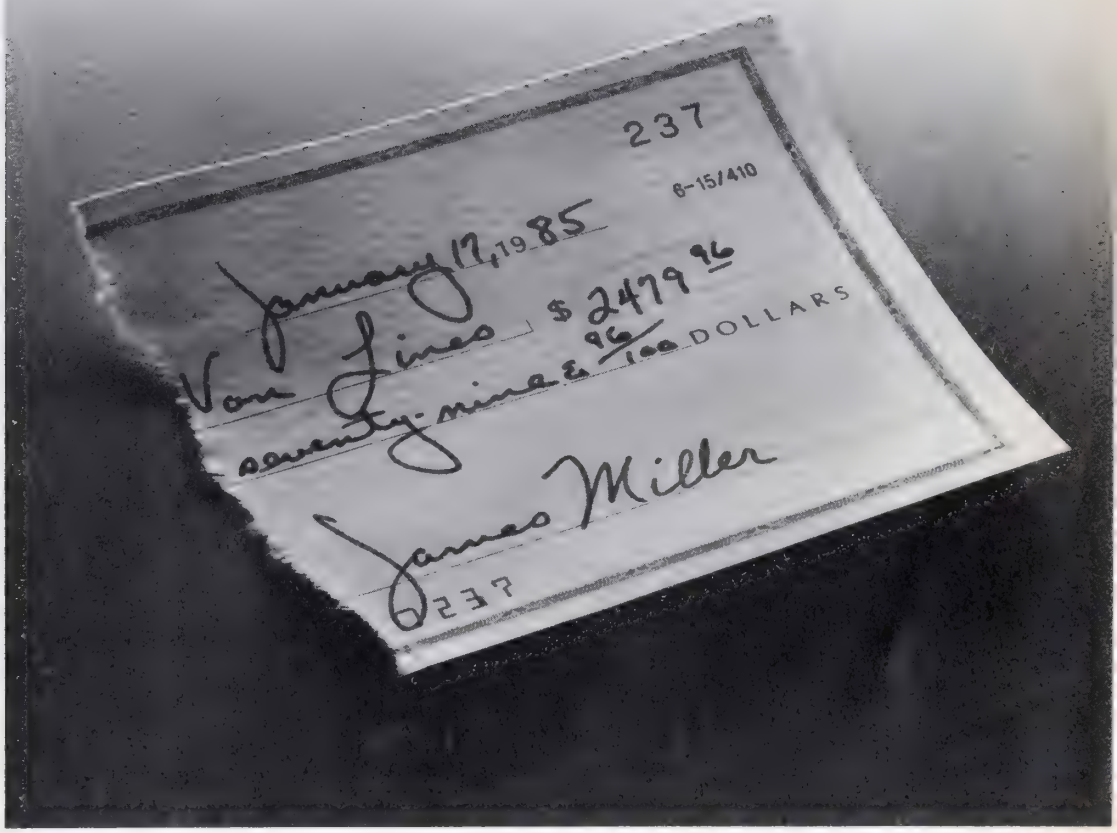
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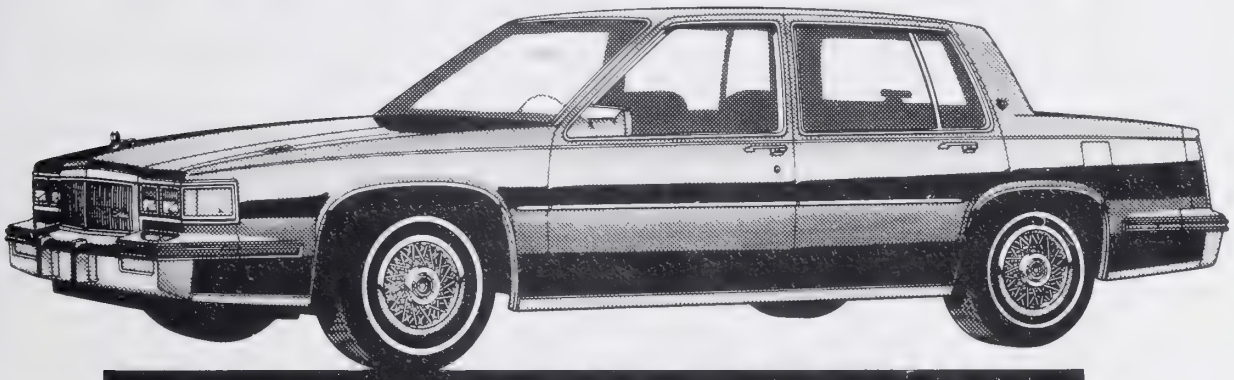
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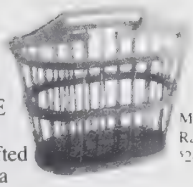
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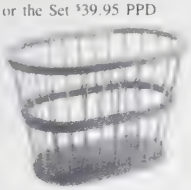
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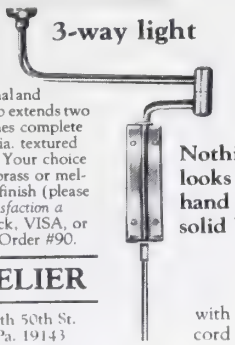


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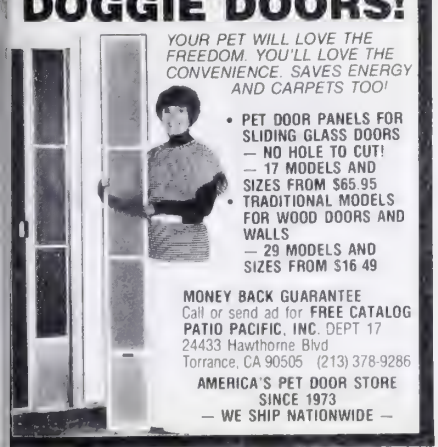
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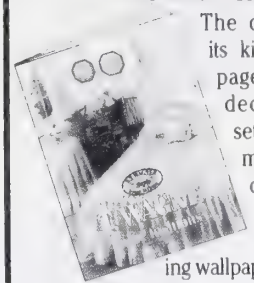
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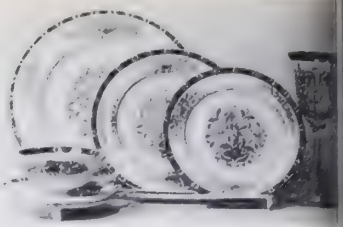
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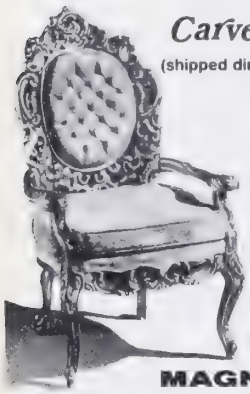


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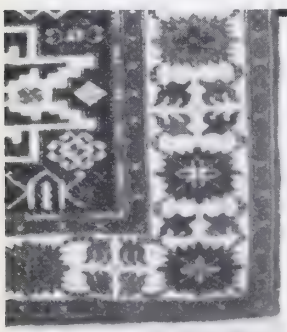


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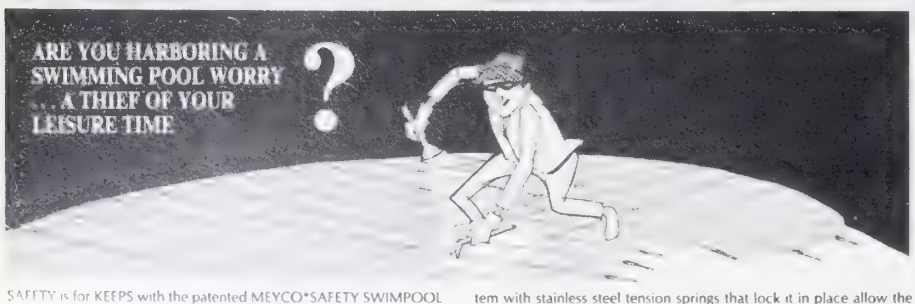
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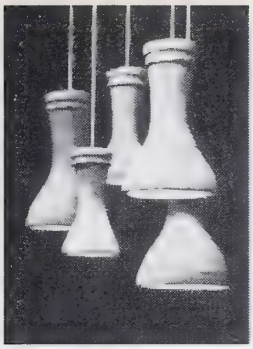
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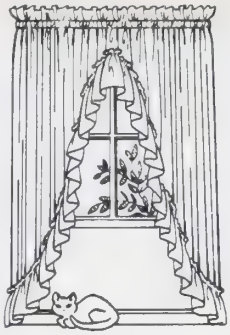
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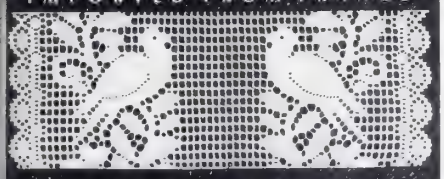
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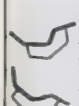
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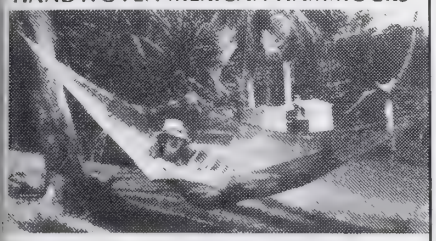


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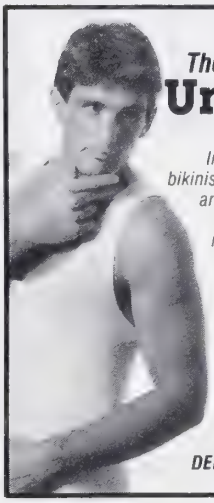
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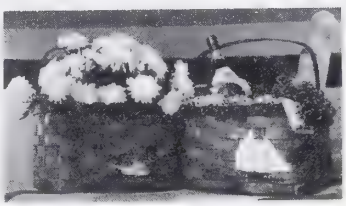
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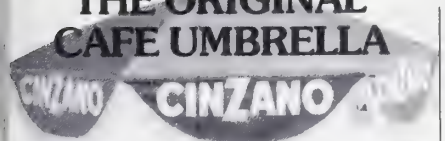
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PRODUCT INFORMATION

Continued from page 222

plates—Circa David Barrett (T), 979 Third Ave., NY 10022. **Trompe l'oeil bows and ribbon painted on wall**—Caryl Hall Studios (R), 143 Main St., Cold Spring Harbor, NY 11724. **Austrian, French and Italian trompe l'oeil paintings,** 18th- and 19th-c., private collection.

● *Page 93:* **Custom-made trompe l'oeil painting of nest of trunks**—Circa David Barrett, 979 Third Ave., NY 10022. **Flemish chair upholstered in Pastel Multistripe**—Dek Tillett/Green River Works Ltd. at Patterson, Flynn & Martin (T), 950 Third Ave., NY 10022. **Flemish chair reproduction painted white, painted wooden planter with liner, reproduction 18th-c. carved wooden bracket painted white, white ceramic vase on bracket, Edwardian bamboo plant stand, white ceramic vase on stand, white painted bench with seat carved to simulate fabric folds**—Circa David Barrett (T), 979 Third Ave., NY 10022.

SLEIGHT OF HAND

● *Page 94 and 95:* **Floral chintz on sofa and chairs** (no longer available), **curtain chintz**—Cowtan & Tout (T), 979 Third Ave., NY 10022. **Striped fabric**—Carleton V. Ltd. (T), 979 Third Ave., NY 10022. **Antique needlepoint rug**—Rosecore Carpet Co. Inc. (T), 979 Third Ave., NY 10022. **Majolica from the private collection of Georgina Fairholme.**

● *Pages 98 and 99:* **Floral fabric for balloon shade, slipper chair and dust ruffle**—Conran's (R), 160 E. 54th St., NY 10022. **Wallpaper border**—Louis W. Bowen (T), 979 Third Ave., NY 10022. **Flowers**—ZeZé (R), 398 E. 52nd St., NY 10022.

A TASTE OF JAPAN

● *Page 105:* **Peach and white plate** by Swid Powell with beef—Frank McIntosh at Henri Bendel (R), 10 W. 57th St., NY 10019.

● *Pages 106 and 107:* **Tray** by Lyn Evans with pork; **bowl** by Schell with lobster salad—Gordon Foster (R), 1322 Third Ave., NY 10019. **Plate** by Jane Kramer with chicken salad; **ivory plastic mat, stainless flatware** by Sambonet; **pink linen napkin; medium-size square glass plate** with noodles, **green linen placemat, napkin** hand-painted by Zena Kaplan—Frank McIntosh at Henri Bendel (R), 10 W. 57th St., NY 10019. **Steel chopsticks and purple steel napkin ring** both by Peter Handler, lily pad napkin ring by Judith Hooper—Creative Resources (R), 24 W. 57th St., NY 10019.

● *Pages 108 and 109:* **Large blue and white woven guest towel** by Jane Wilner, **stainless flatware, beige placemat, serving flatware**—Henri Bendel (R), 10 W. 57th St., NY 10019. **Aqua bowl**—Gordon Foster, 1322 Third Ave., NY 10021. **Hand-painted linen napkin** by Heleen Heyning—Creative Resources, 24 W. 57th St., NY 10019.

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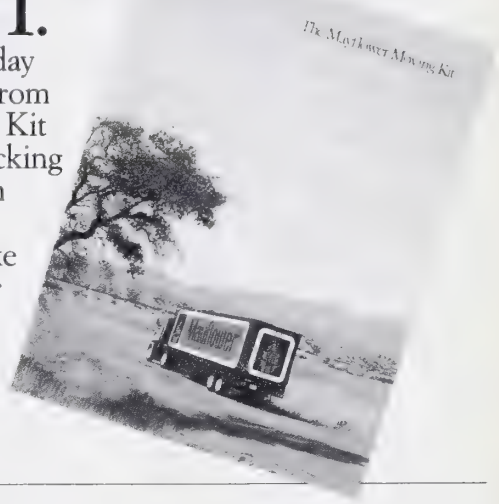
● *Page 115:* **Seaside poly/cotton potholders #9786, 7½ inches square**—Lillian Vernon (MO), 510 South Fulton Ave., Mt. Vernon, NY 10550. **White melamine salt and pepper set** #3391—The Museum Store, The Museum of Modern Art (R), (MO), 11 W. 53rd St., NY 10102. **Place mats—bobbi bennis** (M), 7 E. 80th St., NY 10021; Bloomingdale's (R), 1000 Third Ave., NY 10021

GARDEN GUIDE

● *Page 201: Iris Sources:* **Melrose Gardens,** 309 Best Rd. South, Stockton, CA 95205. **Laurie's Gardens,** 17225 McKenzie Hwy, Rt. 2, Springfield, OR 97477 **Schreiner's Gardens,** 3625 Quinaby Rd., Salem, OR 97303. **Gilbert H. Wild and Sons, Inc.,** 1210 Joplin St., Sarcoxie, MO 64862. **Lögee's Greenhouses** (Neomarica source only; catalog, $3), 55 North St., Danielson, CT 06239. **Andre Viette Farm & Nursery,** Route 1, Box 16, Fishersville, VA 22939 ■

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